

VOL. 17.

Nº 5.

# THE ART AMATEUR.



DEVOTED TO  
ART IN THE HOUSEHOLD.

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MONTAGUE MARKS. . . . .EDITOR.  
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# AMERICAN ARTISTS' MATERIALS.

SOME SPECIALTIES  
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Henry Leidel's Milk of Wax, a few drops of which used in painting with oil colors, deadens the gloss of the same, at the same time retaining the full brilliancy of tint. It is especially useful for interior decorations, as in churches, halls, etc., which have such conflicting lights.

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The following are exact copies of a portion only of TESTIMONIALS

from some of the most prominent and well known artists of the United States, showing the estimation in which our colors are held by those best competent to judge.

PHILADELPHIA, April 3d, 1885.  
Dear Sirs:—I have used your colors and other painting materials for many years, and more than those of any other manufacturer. They have always been very satisfactory. Yours truly, THOMAS EAKINS.

PHILADELPHIA, March 26, 1885.  
Dear Sirs:—I have been using Oil Colors of your own make for a number of years, and have found them excellent, in some respects better than the imported ones. Yours truly, EDMUND D. LEWIS.

MILWAUKEE, June 3d, 1885.  
Dear Sirs:—I have made a most satisfactory trial of your Oil Colors, finding them fully equal to any in the market. Yours respectfully, FRANK ENDERS.

BROOKLYN, May 11th, 1885.  
Gentlemen:—The Oil Colors for the palette you so kindly sent me, I have tried, and find them of good hue, well ground for use, and free from the superfluity of oil found in many of the imported tubes of color. Very respectfully, J. M. FALCONER.

PHILADELPHIA, March 28th, 1885.  
Messrs. Janentzky & Weber:—I consider it a pleasant duty (not a personal favor) to state, that the best proof of the superior quality of your Colors is my constant use of them since my first trial. I took a good many with me to Düsseldorf, and my friends there pronounced them better than most of the Colors produced there. I have received all kinds of Colors for trial, especially New York Colors, but none of them gave more satisfaction than yours, and as you are aware, I still continue to use them constantly. The great advantage of your Colors over other makes I found in the purity of the materials used, which gives them more intensity, clearness, and permanence, and I hope you will continue honestly to adhere to this principle, for the benefit of Art, as well as your own reputation. I am, yours very respectfully, H. HERZOG.

222 W. 23d St., CHLSEA, N. Y., May 18th, 1885.  
Gentlemen:—I have tried your Colors, and am much pleased with them. I have used some of your Colors for several years, and found them superior to any make. Yours very truly, E. K. M. REHN.

1350 Chestnut St., PHILA., March 28th, 1885.  
Gentlemen:—I have used your Colors with great satisfaction for a long number of years, and have found them, for purity, brilliancy, and permanency, equal to any Colors I have ever used. Yours respectfully, JAMES B. SWORD.

The Toledo Academy of Fine Arts, TOLEDO, OHIO, February 19th, 1887.  
Gentlemen:—I have thoroughly tried the Oil Paints and Water-Colors you sent to me some time ago. I find them perfectly satisfactory, as good in fact as the old standard makes. I take pleasure in recommending your paints to our pupils, and shall try to induce the dealers in artists' materials here to keep them in stock. Yours very respectfully, EDM. H. OSTHAUS, Principal.

PHILADELPHIA, June 1, 1885.  
Dear Sirs:—I have thoroughly tested the Colors which you lately sent me, and find them excellent, well ground, and fine in tint. The Madder Lakes of various depths are especially very fine. Yours very truly, GEO. C. LAMBDIN.

POMEROY, Chester Co., Pa., April 13th, 1885.  
Dear Sirs:—I have great pleasure in testifying to the superior excellence of your Oil Colors, which I have used for many years. Yours truly, W. T. RICHARDS.

907 Arch St., PHILADELPHIA, April 23d, 1885.  
Dear Sirs:—The experience I have gained whilst using Colors in most of the Art Schools of Europe, causes me to recommend the Colors made by you as being amongst the best I have ever used. Yours very truly, C. H. SHEARER.

PHILADELPHIA, June 1, 1885.  
Dear Sirs:—It gives me pleasure to state that I have used your Paints (Oils) for several years, and I have always found them to be of the best quality. I recommend them to my pupils, on account of their evenness; they are never too stiff or too soft, and they also dry well. Yours very truly, J. LIBERTY TADD, Director Industrial Art Schools of Phila., and also of the Art Schools of The Society of Decorative Art of New York.

2223 Chestnut St., PHILA., April 18th, 1885.  
Dear Sirs:—I have heretofore used and recommended Winsor & Newton's Colors, but those of yours I find quite as satisfactory, and take great pleasure in recommending them to my scholars, and using them myself. Yours, S. J. FERRIS.

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A. T. BRICHER, A. N. A. N. Y., April 27, 1886.

The zinnobers are finer in tint than any of the foreign colors. Your White is ground very fine and works well. I notice this quality in all the colors.

J. H. BEARD, N. A. N. Y., April 12, 1886.

I have used your artists' colors recently, and am very much pleased with them. For perfect fineness and purity of tint, I have never found their equal.

JAMES R. BREVOORT, N. Y., June 9, 1886.

I have given the colors you sent me a fair trial, and I find them well prepared and entirely satisfactory, and have pleasure in recommending them.

GEO. INNES, N. A. MONTCLAIR, June 8, 1886.

Your two dark shades of zinnober green are remarkable for their beautiful transparent quality and tone. I have never seen anything like them before, and I value them very highly.

WORDSWORTH THOMPSON. SUMMIT, N. J., June 22, 1886.

I have had occasion of late to test the Le Mesurier colors by practical use, and find those which I have employed to be excellent colors, and I can freely recommend them.

GEO. C. LAMBDIN, N. A. PHILADELPHIA, June 4, 1886.

I find them uncommonly well ground, very smooth, and even. I particularly observe that the rose madder has a depth of tint quite unequalled. So far as I have been able as yet to judge, they are quite satisfactory.

JAMES B. SWORD. PHILADELPHIA, May 18, 1886.

For the past few weeks I have been using your colors and find them very satisfactory, equal to any I have used of other makes. I am so well satisfied that I shall use them for sketching in preference to others.

GEROME FERRIS. PHILADELPHIA, April 22, 1886.

I am much pleased with the result of my experiments with your colors. The white and burnt sienna I think equal to Winsor & Newton's.

THE SILSBY MFG. CO. SENECA FALLS, March 5, 1886.

Without any solicitation, we desire to give you a testimonial regarding the superiority of your tube colors over any other which we have ever used. We have used for some time Winsor & Newton's colors for this purpose, but after testing your tube colors, which were recently brought to our notice, we find them all that you claim, and in every case to be superior.

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211 V S—Very soft.....	(D B)
212 S—Soft.....	(B and No. 1)
213 S M—Soft Medium.....	(H. B. and No. 2)
214 M B—Medium black....	(F)
215 M—Medium.....	(H and No. 3)
216 M H—Medium Hard....	(H H)
217 H—Hard.....	(H H H and No. 4)
218 V H—Very hard.....	(H H H H and No. 5)
219 V V H—Very, very hard....	(H H H H H)

We began the manufacture of graphite pencils upon purely American methods, every possible manipulation by machinery instead of by hand, resulting in absolute perfection and uniformity, a point long sought but never to be reached by hand labor. We were told in the beginning that even if we produced a better pencil than the imported article the American people would not buy it; but we have not been mistaken in the good sense of American consumers, and to-day Dixon's American Graphite Pencils are known throughout the world. We have spared neither time, money, or endeavor in perfecting

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William Mains Smith, American Bank Note Co., Art Department.

T. Addison Richards, Cor. Secretary, National Academy of Design.

Virginia Cranberry, Teacher of Drawing, Packer Institute.

Edward H. Knight, A.M., Author of "Knight's American Mechanical Directory."

J. Hewi's Sauer, Jr., Designer for Oriental Print Works, Apponaug, R. I.

D. L. Musselman, Principal Queen City Business College.

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We give at the head of this column a list of the Dixon grade stamps and the corresponding stamps of the foreign make, so that those who have not yet tried the Dixon can do so without difficulty. If your stationer does not keep Dixon's, mention The Art Amateur and send 16 cents for samples, worth double the money. You will also receive a

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# Supplement to The Art Amateur.

Vol. 17. No. 5. October, 1887.



PLATE 623.—DECORATION FOR A DESSERT-PLATE. "Wild Grapes."

By I. B. S. N.

(For directions for treatment, see page 108.)



PLATE 624.—DECORATION FOR AN OWAN  
By KAPPA.

(For directions for treatment, s





ON FOR AN OWARA VASE. "Lady's Slipper."

By KAPPA.

ions for treatment, see page 108.)





# Supplement to The Art Amateur.

Vol. 17. No. 5. October, 1887.



PLATE 626.—OUTLINE SKETCHES.

By EDITH SCANNELL. TWENTY-FIRST PAGE OF THE SERIES.

Supplement to The Art Amateur.

Vol. 17. No. 5. October, 1887.

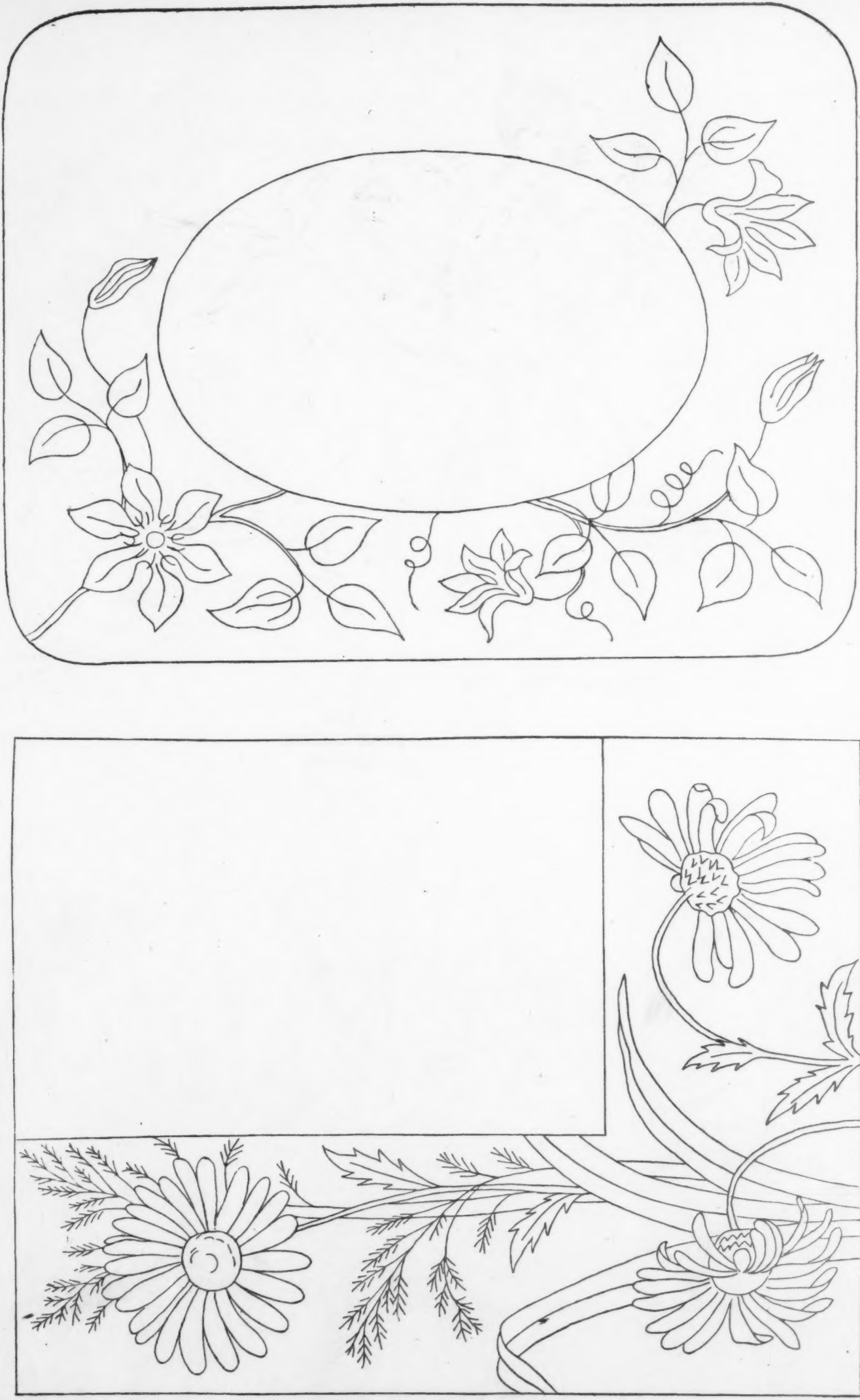


PLATE 627.—DECORATIONS FOR PHOTOGRAPH FRAMES.  
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



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Vol. 17. No. 5. October, 1887.

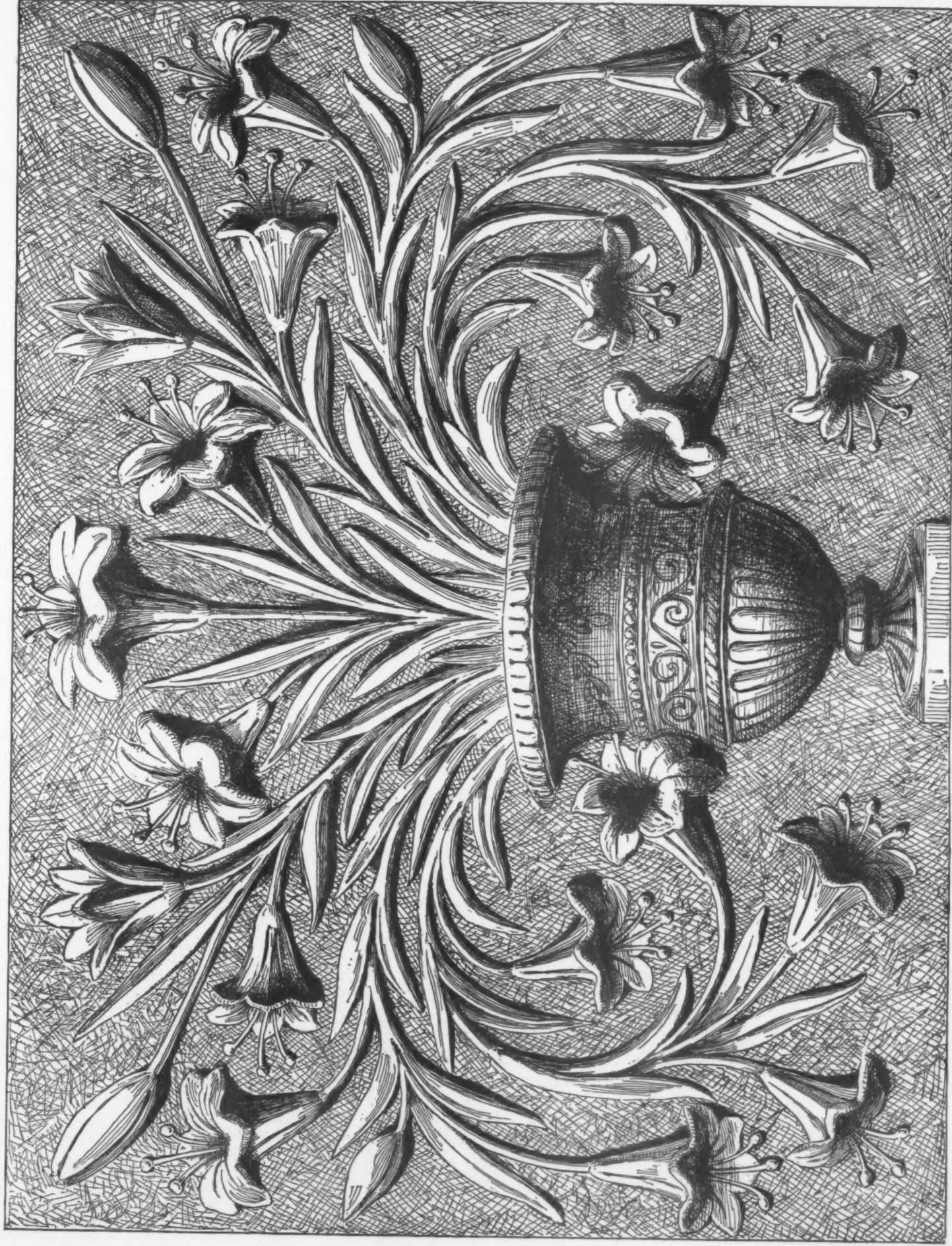


PLATE 628.—DESIGN FOR A CARVED WOOD PANEL.  
DRAWN BY C. M. JENCKES. AFTER A FLORENTINE MODEL.

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Vol. 17. No. 5. October, 1887.

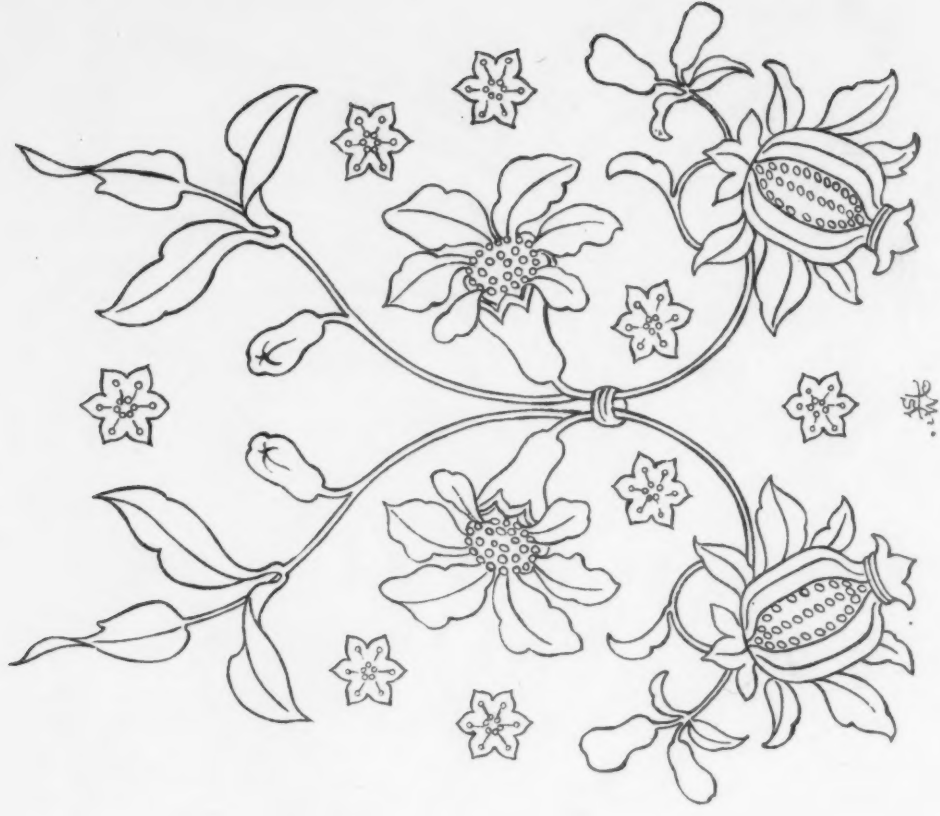
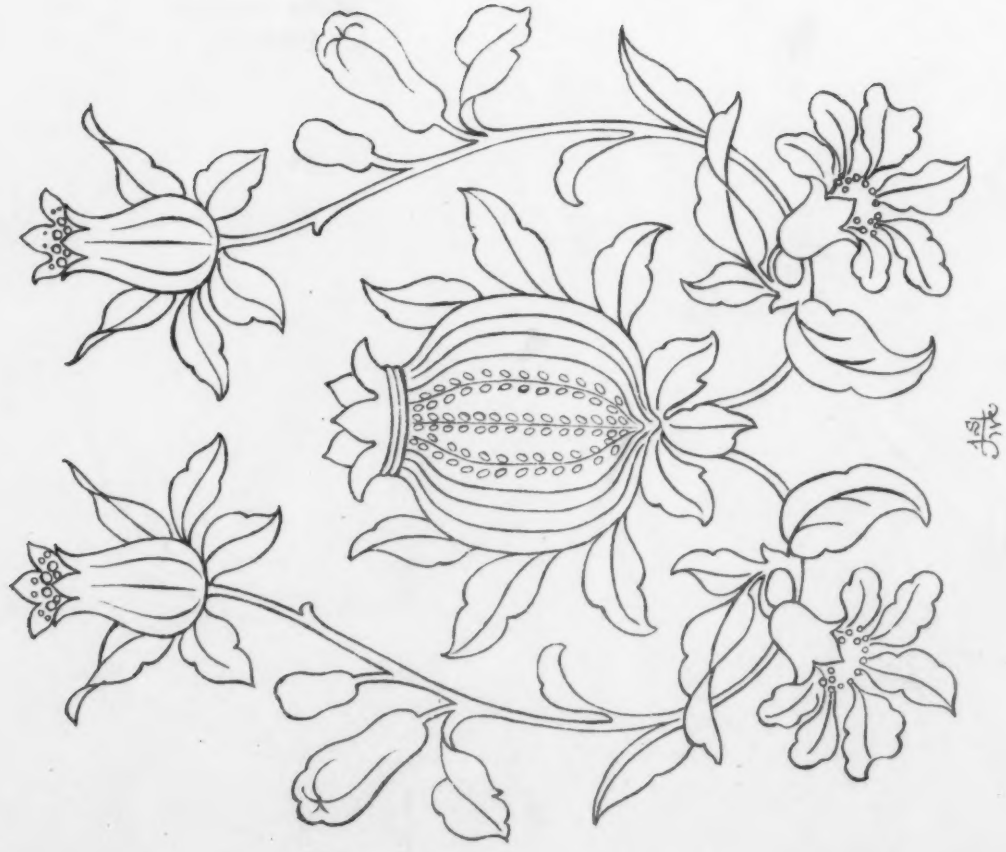


PLATE 629.—DECORATIONS FOR PULPIT AND LECTERN HANGINGS. "Pomegranates."

By SARAH WYNFIELD HIGGIN.

(For directions for treatment, see page 110.)









Presented to the Art Association, Oct. 1, 1887.



THE  
JOHN DEERAR  
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# THE ART AMATEUR.

A MONTHLY JOURNAL.

DEVOTED TO ART IN THE HOUSEHOLD.

VOL. 17.—No. 5.

NEW YORK, OCTOBER, 1887.

{ WITH 9-PAGE SUPPLEMENT,  
{ INCLUDING COLORED PLATE.



EDOUARD DETAILLE  
1889.

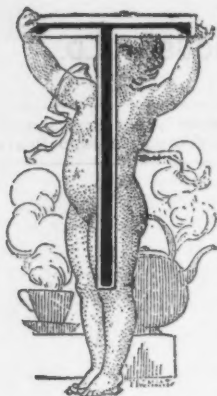
GROUP FROM "LES GRANDES MANŒUVRES." DRAWN BY DETAILLE FROM THE ORIGINAL PAINTING.

IN THE COLLECTION OF MR. AUGUST BELMONT, NEW YORK.

[Copyright, 1887, by Montague Marks.]

## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—Much Ado About Nothing.



HE recent arrest by an overzealous policeman of a noisy fellow who was selling trashy pictures by gaslight, on the charge of violating a state ordinance, promises quite unlooked-for results. The prisoner was promptly released, the Mayor saying that he could find no authority for the arrest. But the prosecuting attorney, to whom the matter was referred, declared that the policeman was quite right, and pointed to an old state ordinance, surely enough forbidding picture auctions after

dark, evidently with the view of protecting the public from mock-auction swindlers, who by the aid of artificial light can the better fleece their victims. As the law has never been repealed, the Mayor says that it must be enforced. Picture-dealers are much exercised about the matter, for it has become the fashion in this city to hold all important picture sales by night. They have met, and have agreed, I understand, to test the operation of the law pending their efforts for its repeal. I see no sufficient reason why the law should not be repealed. Nearly all the mock auctions take place during the day. It is true that in no chief city in Europe is such a thing known as a picture sale after dark—that is peculiarly American. But the conditions of the picture business are different in this country from those in any other. We have no leisure class, and most of our picture-buyers would be willing to lose a masterpiece rather than let its acquisition interfere with their office hours.

A YOUNG New Yorker, whose plagiarisms got him into serious trouble about two years ago, is in danger of being brought up again for the judgment of his fellow-artists, his accuser being a prominent member of the Society of Water-Color Artists, who procured his admission to that body.

THERE is much talk of dropping the distribution of medals and honorable mentions at the Salon. After the preposterous "honors" accorded this year to a certain countrywoman of ours, American artists will see that the climax of the farce has been reached, and will no longer covet distinctions to be gained in such a way. The *Moniteur des Arts* would have all rewards suppressed. The Commissioners of the Triennial Salon of Brussels, have, this year, decided not only to suppress all medals but also to limit the number of pictures which can be accepted, to much less than were formerly hung. This last measure, taken, as the Commission says, to avoid the invasion of the Salon by mediocre works, has raised a storm of protests; but the suppression of the medals seems to have met with almost unanimous approval. The "Cercle Artistique" of Brussels pointed out the reason in their petition to the Minister of Fine Arts relative to this measure: "The medals are an unceasing source of difficulties, of competitions, of rivalries and of injustices which cannot be avoided; for to limit the number of medals, and not to have the power to limit, at the same time, the number of works which may be worthy of them, is to give up this institution of medals to chance, to the arbitrary will of the judges."

ONE of the masters of the Belgian School, Louis Gallait, in a letter to the President of the "Cercle Artistique," gives other good reasons why medals should never be granted. It was in answer to the felicitations of the club on the occasion of a medal having been awarded to him by the Jury of the Vienna Exposition that, after saying that he would be compelled to decline the honor, he wrote: "I do not admit that artists have any right to class their brother artists or to assign them their places in the hierarchy of merit. I should not accept any such commission, and I refuse to permit others to use such a privilege in regard to myself. . . . The artist who exhibits knows that he submits himself to discussion, to criticism; but it should be absolutely con-

trary to his dignity, as it is to justice, to admit that the decision of a jury may assign him a rank in the sort of official list of the talents of painters and sculptors that the juries have the pretension to make up."

A MRS. B. T. REDMOND is going from house to house and office to office, in this city and Brooklyn, asking for money for "The Ladies' Union," of which she is President, for the purpose of founding a free academy for teaching art to those who cannot afford to pay, and conferring diplomas. The "smallest donations are thankfully received," and a little blank-book she carries shows entries of scores of contributions of twenty-five cents and fifty cents, which she has gathered in. Mrs. Redmond—who, by the way, does not seem an over-intelligent person—in soliciting a contribution—which she did not get—confessed to me that she had had no experience in teaching art or anything else, but thought she could "teach the amateur class"—whatever that may be—in her "free academy." A Mrs. L. J. Tierney, of Ogden Avenue, is Treasurer of the Ladies' Union, and Mr. Tierney and Mr. Tierney, Jr., are "patrons." The free academy is to be established in a house in North Moore Street, in this city, where Mrs. Redmond resides, and the enterprise altogether seems to be a select family affair, which I advise the public to let severely alone.

MR. SEYMOUR-HADEN recently assured Mr. Frederick Keppel, who was his guest in his fine old Elizabethan mansion of many gables in Hampshire, that he would never etch again, and presented him with his favorite needle. One hears this with much regret; but, after all, a man of over threescore years and ten who has produced such plates as "Shere Mill Pond" and "Calais Pier" can well afford to rest on his laurels.

A WELL-PAINTED picture of three cows reclining, attributed to Troyon, which turned up in Paris not long ago, puzzled the connoisseurs not a little. It turned out to be neither a work by that master nor a copy of one, but an original production of Rosa Wennermann, who, as may be imagined, is an artist of no common ability.

SOME of the French copyists are so marvellously clever that it seems strange that they do not go to work to make reputations for themselves, instead of living by the fraudulent imitation of others. That they do not, I suppose, is on the same principle that bank burglars who are expert locksmiths, and bank swindlers who are accomplished accountants, are by nature incapable of following honest occupations. A copy of "Le Cuisinier," by Ribot, which got into the picture market in Paris not long ago, was so clever a counterfeit that Ribot thought it well to bring forward in support of his disclaimer a somewhat curious piece of circumstantial evidence. He pointed out that, while the original was painted before the Franco-Prussian War, and the utensils and other accessories figuring in it had been destroyed by the invading army, the canvas on which the copy was painted had been bought of a firm which had entered business since the war, and bore their mark.

AT the Vernon trial some curious facts came out. M. Paul Vernon, charged with being the author of the false De Neuville already referred to in these columns, denied his former admission but affirmed that he was in the habit of painting Rousseaus and Diazes. M. Boussod stated that he had sold Vernon an unfinished and unsigned Rousseau, for 15,000 frs., and that to his knowledge Vernon had afterward sold the same picture, finished and signed, for 30,000 frs. M. Georges Petit, the famous expert, hereupon created a sensation by avowing that he had bought the Rousseau in question from M. Vernon, and that he believed it to be genuine, signature and all. The latter, he said, had simply been hidden under the frame. "No, no," interrupted M. Boussod. "The picture was not signed when we sold it to Vernon. It was for that reason that we could not sell it elsewhere." Derrey, Vernon's friend and suspected accomplice, acknowledged that he had in his possession many pictures by Vernon placed in frames bearing the name of Diaz. Tripp, the expert, testified that Vernon had a bad reputation; that he was known to every dealer in Paris as a manufacturer of false Rousseaus, that, to his, Tripp's own knowledge, Vernon had taken a water-color worth 3000 frs., converted it into an oil-paint-

ing and sold it with other fraudulent pictures to an engineer, obtaining for the transformed water-color alone 9000 frs. Vernon asked him if he had not forgotten to mention that he himself had sold it for 6000. "Why did you do that," he asked, "if you knew it to be a falsification?" "You lie, Monsieur," returned M. Tripp.

NEVERTHELESS, the judgment given by the court was to the effect that, while there was good reason to suspect that Fancher & Cavaillon, the dealers through whom Boussod, Valadon & Cie obtained the false De Neuville, knew of its falsity; and while there was yet stronger reason to believe that Vernon and Derrey were responsible for the fraud in the first place, still there was room for doubt, and the costs were laid on the unfortunate prosecutors, Boussod, Valadon & Cie.

AS to the manner in which a water-color may be changed into a semblance of a painting in oil, the Paris journal, *Le Temps*, gives some details apropos of a water-color sketch by Isabey which had been so treated. The paper, it appears, is first rubbed away at the back until it is as thin as it is possible to make it without damage to the painting. It is then "marouflé," that is to say, fixed on a panel of mahogany in such a manner that the grain of the wood shows through. The effect of the colors is rendered more striking by a wash of a certain preparation which makes them look almost as strong as oil colors, and a thick coat of varnish is put on over all. With plate glass in front of it, it is hard to tell that a work so mounted was not really painted in oils on the panel. The difference in price may amount to a thousand per cent.

THIS disclosure calls to mind the little Vibert—"The Trial of Pierrot"—which was offered for sale by Mr. Haseltine at Matthews's auction-rooms a few years ago. A water-color with this title and of this identical composition was shown by M. Vibert at the exhibition of the Société des Aquarellistes Français. Remembering the fact, I wrote of the picture at Matthews's rooms as a water-color, whereupon Mr. Haseltine rebuked me for not knowing an oil-painting from a water-color. As Mr. Haseltine's picture was shown under glass, and Vibert is fond of using opaque color, it was hard to decide the point merely from the impression afforded by a casual glance during a hasty tour of the auction-room. I thought Mr. Haseltine might have been right and that Vibert might have actually taken the trouble to make a copy in oils of his little water-color. It seemed strange, it is true, that if he was bound to copy it, that, while he was about it, he did not take a fair-sized canvas, for which he would get much more money—a consideration which this estimable painter was never known to lose sight of. But there are some French painters for the American market who can do absolutely nothing to cause me surprise; so that did not bother me any more. Now, however, in view of the revelations of this "marouflé" process, I begin to wonder whether I was not right after all in supposing Mr. Haseltine's Vibert to have been a water-color. Is it not possible, I ask myself, that the good, unsuspecting Philadelphian was imposed on by some wily dealer in Paris?

A WRITER in the Parisian journal, *Gil Blas*, makes an interesting review of the French picture market and notes the "ups and downs" of certain painters. "In 1864," he says, "canvases of Henner, Bonnat, Jules LeFebvre, Baudry, Bonvin, Bouguereau, Cabanel, Carolus-Duran, Eugène Delacroix, Worms, Hector Leroux, not to mention others, went begging for purchasers without finding any. When any of these men sold a picture at an extremely low figure it was an inappreciable stroke of good luck for him. Yet at this very time all these painters had reached the fullest degree of their powers. In 1865 one of the best pictures of Henner, an 'Italienne,' price 200 francs, figured at the Exposition of Lille. In spite of the small price asked for it, and of its splendid qualities as a work of art, the picture found no buyer. To-day it would bring, at public sale, 15,000 to 20,000 francs. This," says the writer, "proves beyond question that talent, no matter how brilliant, does not suffice to sell a work of art; it is reputation that pays, and reputation is not acquired until after long and painful experiences. Since the time referred to things have changed greatly, for Henner—who twenty years ago painted, for fifteen or twenty francs apiece,



portraits worthy of Holbein—has seen his pictures reach a formidable price. His smallest canvases reach 2000 to 2500 francs; others, according to size, finish and quality, bring 4000 to 8000; and portraits from 6000 to 15,000 each."

\* \* \*

"WORKS of art," the writer in *Gil Blas* goes on to say, "have only a relative value, that which the favor of the public, more or less justified, gives them; it follows that certain painters who, in their time, have had the most brilliant success, have fallen, at the end of their career into the completest oblivion. Such has been the case with Roqueplan, Gudin and Couture among others." He thinks that perhaps the real reason is, not merely that other reputations have arisen, but that the art of these painters was false and conventional, and, in consequence, unable to stand the effects of time and criticism. Genius, misunderstood at first because of its originality, is sure to gain favor in the long run. And while waiting for public recognition, it is rare that an artist of real talent does not find some one amateur, at least, to set a proper value upon his works. Ribot, for instance, whose thirty years of adversity have so accustomed him to homely surroundings that he still works in a garret furnished only with a few chairs and a rude table, early found a purchaser in M. Hubert Debrousse, whose gallery of old Dutch paintings may be compared with the Salon Carré of the Louvre. M. Debrousse, among his examples of Franz Hals and Rembrandt has hung about twenty Ribots, bought when they were cheap and good, among them "Les Empiriques," "Un Cabaret Normand," "Le Pêcheur" and the portrait of Mme. Gueymard.

\* \* \*

AMONG those who have been unaffected by the fluctuations which have occurred since 1882, we are given the names of Meissonier, Bonnat, Lefebvre, Carolus-Duran, Detaille, Bouguereau, Cabanel, Worms, Charles Jacques, Veyresset, Hector Leroux, Duez and Guillemet. "The triumph of painters who are sincere in their work," we are told, "is only a question of time, and, once accepted, they are unlikely to suffer any diminution of price." "Once accepted!" "Accepted for how long?" one may ask. Painting in France, we all know, is in a state of transition, absolutely without a standard for comparisons. Who can say, then, how long-lasting will be the success of the popular favorites of to-day? Who, for instance, will be so bold as to declare that the almost fabulous price paid nowadays for an uninteresting little man-at-arms by Meissonier will not be laughed at by the collector of a generation hence? In point of art are the Meissonier costumed models more interesting than similar miniature figures by the old Dutch masters, and in point of technique could not those old fellows beat the much-lauded Frenchman on his own ground?

\* \* \*

OR, if we take Meissonier's great military pictures, such as "1807," who shall say that, with all their painstaking, laborious talent, that in another decade they will not be popularly considered as far behind the spontaneous, dashing work of Aimé Morot, as seen in the latter's terrific "Cavalry Charge at Rezonville," or in his "Reichsoffen" at the Salon of the present year, as they are already held to be by discerning critics who have no interest in the picture market? Vernet and Pils successively triumphed as the greatest French military painters of their times. In their own day surely they were "accepted." Yet how many collectors are there now who would care to own a battle-piece by either of them?

\* \* \*

As it is with Meissonier, so it might easily be shown to be with such painters as Bonnat, Bouguereau and Cabanel, so confidently considered as "accepted" by the writer I am quoting, who continues as follows: "Belgian, Spanish and Italian artists may be said to have suffered most from the movement toward greater sincerity in art, because they are, as a rule, conventional. Willems, the Belgian painter, has seen his works decline ninety per cent in price. A picture of his which might bring, twenty years ago, 65,000 francs, sells with difficulty to-day for 1500. It is so with Gallait, Portaels, Kolba, G. de Jonghe, Verlat, Notta, Walters; all have fallen off from seventy-five to eighty per cent. Alfred Stevens has, relatively, suffered less. At the Defoer sale, a picture which had cost 30,000 francs sold for 7000; at the Stewart sale, one which had cost 40,000 sold for 12,000 francs. The paintings of Madrazo have fallen

fifty per cent; those of Matejko sixty per cent. Fortuny, the celebrated initiator of the Italian school, has lost fifty per cent of his selling value. One reason of this is said to be that many of his pictures darken and lose their best qualities—brilliance and delicacy—with time. Paintings by Castiglioni, of the Italian school, whose pictures used to bring about 8000 francs each, now fetch with difficulty 200 francs. Cabat has lost forty per cent, although recognized as one of the leaders of the French landscape school. His "l'Etang de Ville-D'Avray" is in the Luxembourg. The canvases of Jacquet lose sixty to seventy per cent. Hebert, Jalabert, H. Lazergeres, Leleux, Bida, Plassan, Saintin, Ciceri, Armand Dumaresq, Voillemot and Toulemouche have experienced a similar decline. The pictures of Doré, Anastasi, Brillouin, Henri Dupray, the painter of military life, have fallen off eighty per cent; those of Protais about seventy-five per cent. The works of Gérôme, Pasini, Worms, Charles Jacques, Berchère, Veyrasset, Bernier, Chaplin, A. Guillemet, Harpignies, Damoye, and Lesrel have yet to experience a sensible decline."

\* \* \*

THE more recent important picture sales in New York do not altogether confirm the judgment of the writer of the above. At the A. T. Stewart sale, for instance, there was a loss of \$20,000 on two Meissoniers, and there would probably have been a loss also on the famous "1807" but for Judge Hilton's avowed intention to make that picture bring more than Mr. Stewart had paid for it. Two small canvases by the same artist in the Mary J. Morgan collection showed a joint loss of over \$6000. A falling off in prices for Bouguereau was noticeable in both the Stewart and Morgan sales. In the former, "The Return from the Harvest," which cost \$11,500, brought \$8000, and in the latter, "The Madonna, Infant Saviour and St. John," which cost \$11,000, was knocked down on a "bogus" bid for \$9000; it was not sold.

\* \* \*

THE popularity of Gérôme, for a long time a stanch favorite in this country, seems now to be more rapidly on the decline than that of any French painter of his rank. At the Probasco sale his "Syrian Shepherd" (33 x 18) brought only \$2075. At the A. T. Stewart and Mary J. Morgan sales the loss on his pictures was terrific, as is shown by the following figures:

#### A. T. STEWART SALE:

"The Chariot Race" (60x34)	cost \$33,000	brought \$7,100
"Une Collaboration" (27x19)	" 17,500 "	" 8,100 "
"Pollice Verso" (58x40)	" 20,000 "	" 11,000 "

#### MARY J. MORGAN SALE:

"Coffee House, Cairo" (26x21)	" 8,500 "	" 4,800 "
"Vase Seller, Cairo" (14x8)	" 5,400 "	" 4,600 "
"The Tulip Folly" (38x25)	" 15,000 "	" 6,000 "

The last-named picture did not even bring the \$6000 for which it was ostensibly sold; for it was "bid in."

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It will be interesting to see what the forthcoming "sale of the late Henry Ward Beecher's pictures" will disclose, inasmuch as the reverend gentleman owned no pictures worth speaking of, and, unfortunately, was quite lacking in artistic taste.

MONTEZUMA.

#### BOSTON ART AND ARTISTS.

ALTHOUGH the regulation editorial article declaring the city an unequalled summer resort is still published at the beginning of every summer season in Boston as in New York, the whole town as regularly empties itself upon the shores of Massachusetts Bay, the Maine coast the hill country of New England, and the islands in its southern waters; and among the first to go and the last to return are the artists. A few of the art amateurs and connoisseurs may prefer their club cooking and their comfortable lodgings to anything that summer resorts can offer, but the studios are not kept open for them, nor even the art stores. The latter are hung to catch the eye of the chance Western tourist who may be passing through, to or from the White Mountains, or Mount Desert, unless they are undergoing refurbishing for the next campaign. Doll & Richards's has been getting a tasteful retouching, and Chase's is in temporary quarters awaiting the completion of a new building.

Two pictures were all that I saw that could arrest more than the passing glance of the amateur seeking something worth the time taken from lawn-tennis this fine September day in a round of the city's art shops. One was an early painting of that eccentric young color-

ist, C. W. Stetson, who came up from Providence a few years ago and took Boston by storm with a lot of crudely drawn but superbly colored and intensely idealized pictures. This one is a study of a man playing a violin. The man's long, loose robe is of a blue that in the shadows goes into an ultramarine and metallic lustre, unequalled by anything short of stained glass; and this tragic depth of color is set in juxtaposition to the brilliant orange of a silken window curtain, against which the rich color and graceful shape of the violin tell powerfully. The wan expression of the broadly and rudely-painted man's face and the gesture of his head laid on the instrument show that he is playing unutterable and woeful thoughts in his solitude—a morbid—yes, affected—studio imagining, if you please, but a striking and fascinating one.

The other of the two pictures was a little canvas on which the paint stood out—somewhat in the colors of a Diaz—as though laid on with a trowel. It is a memorial of that powerful but still half-formed genius, stopped on the threshold of great achievement, in the death of Miss Annie G. Shaw in August last. This picture is one of those that cost her her life—a study of a marshy spot near Chicago, where she contracted the malarial fever that ended in death after a year's struggle with the disease. The rough, strong painting of a forbidding subject tells the whole story of her bold choice of matter and methods, her masculine taste, and intense, all-sacrificing enthusiasm for truth and for work. Had she lived to carry on to completion the plan of study which her unfeminine application would surely have accomplished, the world might have acknowledged before long another great painter among the few upholding the honors of her sex in art.

The much-talked-of marriage of Miss Brewer at Newport the other day is an event of some interest in Boston art circles. As the heiress of the great Brewer estate on Beacon Hill, fronting the beautiful Brewer fountain on the Common, Miss Brewer has been a distinguished if not lavish patron of artists and dealers. All her influence, however, did not avail to make a success of the exhibition of water-colors last year, by the English artist, Mr. Arthur Croft, whom she has now married. It has long been impossible in Boston to rouse more than cold respect for the dry and minute copies of water-falls, mountain-sides and grandiose cliffs, after the English school cried up by Ruskin.

Mr. Donahue, the sculptor, is about the only artist in town. He is following up his success with the Athenian Sophocles, represented as an athlete, with a statue of that great modern Athenian, J. Lawrence Sullivan. There is also a group of clever Parisian artists painting away upon the Cyclorama of the Battle of Bunker Hill, and doing a wonderful amount of skilful and effective composition, grouping, and drawing of human figures. These painters are working like artisans, but they are doing more art in a few months than is turned out by native Boston artists in as many years.

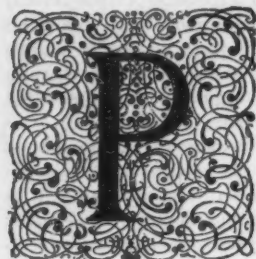
Enneking has been studying at Scituate the composition of an historical picture on the subject of the two Yankee maidens of 1776 who, by beating a drum behind the light-house, scared away an expedition of British marauders in boats. Picknell, Bolton Jones and Frank Jones are at Annisquam, painting the green pastures and marshes and white sand-hills of the Ipswich shore. Appleton Brown has painted and sold a dozen of his poetic pastels at the Isles of Shoals, and Ross Turner, who has been driving a flourishing school-business in Salem the past year, has been equally successful there with water-colors; while Miss Ellen Robbins has been painting the flowers in Mrs. Celia Thaxter's garden on Appledore, as so many inferior flower-painters have done before her. Professor Grundmann, of the Art Museum School, is at Whitefield, the guest of Mrs. Waterston. C. E. L. Green and C. H. Woodbury are painting near Halifax, Nova Scotia, for a month. Stephen Parrish and C. A. Platt, the painter-etchers, are at East Gloucester. Walter Gay, who has just sold here a picture containing two figures—an old clothes-dealer driving a bargain—is off for Paris. C. H. Davis and Simmons are still there. Quite an American colony has gathered, I am told, at Givernay, seventy miles from Paris, on the Seine, the home of Claude Monet, including our Louis Ritter, W. L. Metcalf, Theodore Wendell, John Breck, and Theodore Robinson of New York. A few pictures just received from these young men show that they have all got the blue-green color of Monet's impressionism and "got it bad."

GRETA.



# Gallery and Studio

EMILE VAN MARCKE.



PERHAPS it is something in the painting of Van Marcke, as well as his name, that has led many to consider him a Hollander. He is, nevertheless, of French birth, having been born at Sèvres in 1829; and, being a pupil of Troyon, he should fully belong to the French School. But blood has, in his case, more force than nativity or education. He is of Flemish extraction. His

things, several large pieces in *pâte-tendre* which were presented by the French Government to the Queen of Holland and other European sovereigns. Thus he has never known any other life than that of art, and probably would find it difficult to conceive himself as capable of leading any other.

Such are not the best conditions in which to develop a striking originality. Yet we are told that those early works were marked by a vigor not at all common in those days; and that, in fact, he brought about a revolution in porcelain-painting, substituting for the allegorical subjects done in weak tints and stipple which prevailed before him, cattle pieces and landscapes broadly executed, which have since been frequently imitated. These porcelains of Van Marcke are now sought after

de Villeneuve-l'Étang," which was much talked about. Since then he has every year exhibited one or more pictures. His subjects are always simple—Norman pastures, flat meadows, slow-flowing streamlets, with cattle grazing or couched, and chewing the cud. In this country Van Marcke's pictures are much sought for. The following views were expressed by that excellent critic, the late "Edward Strahan" (Earl Shinn), in noticing\* "La Source de Neslette," painted for the Salon of 1877 and now in the collection of Mr. Alexander Brown of Philadelphia:

"Van Marcke, in this very striking picture, manifests art that verges on artifice. The juxtaposition of the black and white cows resembles the way in which a goldsmith lets his black and white enamels play off



"HERBAGE À SORENG" (SEINE-INFÉRIEURE). AFTER THE PAINTING BY ÉMILE VAN MARCKE.

IN THE W. H. VANDERBILT COLLECTION.

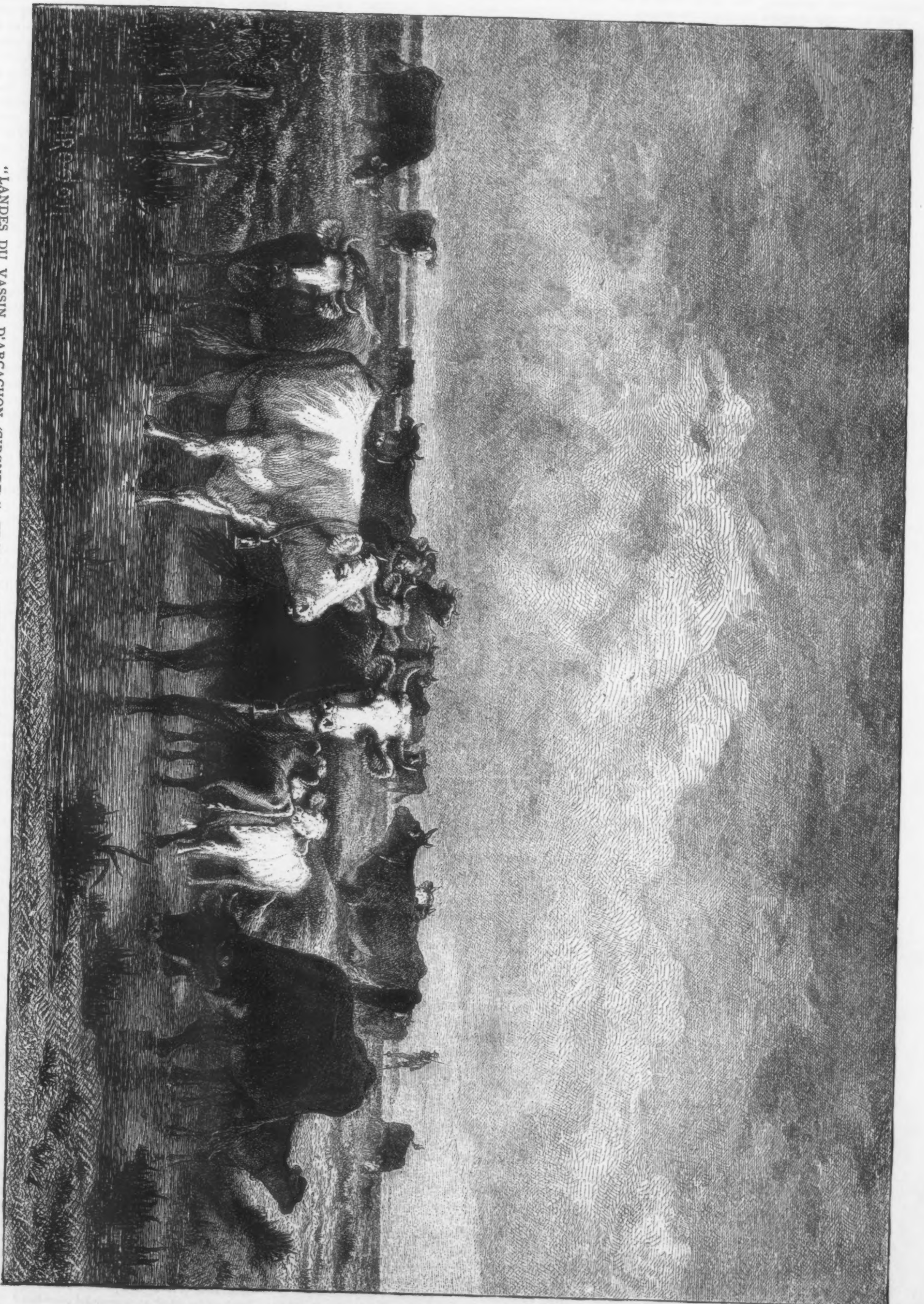
family were originally of Brussels, so that he comes naturally by the somewhat heavy touch which most distinguishes him from his master. Both his father and mother were painters; the former a pupil of Watelet, of landscapes; the latter of flowers. As soon as he could hold a crayon their son was put to the study of art, and all through his academical career he was made to consider painting as the end and crown of his education. His education finished, he married into the family of another painter, M. Louis Robert, long attached to the manufactory of Sèvres. He soon entered into the factory himself, decorating, among other

more eagerly than his pictures on canvas. It is not pretended that Van Marcke arrived at this degree of perfection as a porcelain-painter without study. He was already noted for quick and correct drawing before leaving the Academy of Liege. He studied hard to acquire a full knowledge of the use of enamel colors, and placed himself under the tuition of Troyon, whose father had been employed at the Sèvres manufactory. It was under his direction that he began the painting of animals, in which genre he has become famous. His debut at the Salon was made in 1857, when he exhibited a landscape with animals, "Environs

against each other on the jewel. Fine as the painting is, and incontestable as is the force with which the artist makes the accidents of nature bend to his will, the hypercritical spectator might complain that the incidents of the composition are evidently arranging themselves for effect. Such an over-intensity of emphasis and obvious rhetoric of forcible antithesis might be held to spoil a little the proper pastoral impression, the essence of which is simplicity. The objects of the country are here stamped with the evident impression of

\* The Art Treasures of America, Vol. III., p. 71. Philadelphia: George Barrie.





"LANDES DU VASSIN D'ARCACHON (GIRONDE)." FROM AN ETCHING BY PIRODON, AFTER THE PAINTING BY ÉMILE VAN MARCKE.



the trained city mind, and the fields seem at once to lose a portion of their innocence. The silvery white of the nearest heifer, who elongates her neck to be caressed by the tongue of the fond dowager in black velvet, is relieved with determined art by the contrast of the farther animal and by the most ornamental vignettes into which a complexity of crooked old oaks can be twisted. A magpie perches at the right on the bit of fence picturesquely dilapidated. Singularly able, the picture is singularly wanting in naïveté. Before this specimen of Van Marcke, in which the delighted painter seems to vaunt the very highest reach of his art, we are constrained to record his incurable ponderous mannerism, and to sigh for the single-hearted love of nature observable in Troyon or in Auguste Bonheur."

It may be said that Van Marcke derives his technique, and, with the reservation already made, his spirit even from Troyon. But it need hardly be said that to be able to continue the work of Troyon he must have great qualities. He knows the animals which he paints, their anatomy, their structure, their character, intimately. His coloring is warm, solid and vigorous, though never quite so harmonious as Troyon's sometimes is. His habit is to paint from nature, with his models before him. Hence, though he has had "studios" in Paris, it has been noticed that a painting under way was never to be seen in them. His work is done in the country.

Van Marcke received medals at the exhibitions of 1867, 1869, 1870 and 1878, the latter, the year of the "Exposition Universelle," first-class. He was named Chevalier of the Legion of Honor in 1872. Among the most noteworthy of his pictures are the following: "La Falaise," which was in the Salon of 1876; "La Source de Neslette," already noticed; "Le Gue de Monthiers," 1878; "Herbage à Soreng," 1879, now in the Vanderbilt collection; "Landes du Vassin d'Arachon," "Charroyeurs de Sable à St. Jean de Luz," "Un Pont sur la Bresles." The last four-named paintings are illustrated herewith.

The following is a carefully prepared list of pictures by Van Marcke which have been sold at auction in this city since 1876:

At the John Taylor Johnstone sale of that date: "A Herd of French Cattle" (38x59), bought by Mr. R. C. Taft for \$5100, and "Landscape with Cattle" (14x21), bought by James Gordon Bennett for \$2550.

Albert Spencer sale, April, 1879: "Cows in a Pool" (16x10), by G. G. Haven, \$1225, and "Cattle in Meadow" (20x14), by Theron R. Butler, \$1800.

Sherwood-Hart sale, December, 1879: "In the Landes" (26x18), Philip Van Volkenburgh, \$925, and "Near Bordeaux" (58x41), Robert Goelet, \$2900.

J. Abner Harper sale, March, 1880: "Normandy Ox Team" (27x19), W. Connor, \$790; "Cows in a Pool" (16x12), Schaus, \$1375; "Normandy Cattle" (14x18), \$950, and "Landscape and Cattle" (48x36), \$3725.

John Wolfe sale, April, 1882: "Normandy Cow" (19x28), W. T. Walters, \$3050, and "Normandy Bull" (19x28), Aaron Healy, \$2200.

J. C. Runkle sale, March, 1883: "Coming Home" (20x12), \$2050.

H. L. Dousman sale, May, 1884: "Cattle" (45x32), \$2750.

George I. Seney sale, March, 1885: "Cows and Landscape" (18x15), John Beyers, \$1050; "La Vanne" (70x86), Frederick Layton (Milwaukee), \$7000, and "Normandy Cattle" (28x40), A. C. Kingsland, \$4550.

Mary J. Morgan sale, March, 1886: "Cows Drinking" (19x13), William Woodward, Jr., \$1325; "Spring Time"

(26x32), Mr. Williams, \$4275; "Cattle Reposing" (20x13), J. J. Wyson, \$2650; "Cows in a Pool" (24x19), J. S. Barnes, \$4550; "On the Cliffs" (38x28), Mr. Williams, \$4050; "Going to Pasture" (39x26), C. P. Huntington, \$8600; "The Mill Farm" (76x54), Mr. Quintard, \$11,500.

Wall & Brown sale, March, 1886: "Landscape and Cattle" (20x24), H. Kennedy, \$1525, and "Landscape and Cattle" (17x22), Edward Kearney, \$1800.

The English titles given are those in the catalogue of the sales.

When it is remembered that Van Marcke is further represented by one or more pictures in the galleries of Messrs. William Astor, Anthony J. Drexel, D. O. Mills, John T. Martin, John Hoey, Morris K. Jesup, Brayton Ives, Charles Stewart Smith, Mrs. H. E. Maynard, Mrs. Joseph Harrison, and hardly less than fifty others, it will be understood that, even if he works only for the American market, he must turn out his pictures with such amazing celerity that he can hardly do justice either to himself or to his patrons.

The curious fact that a duplicate of a study of cows signed by Van Marcke on a panel scarcely a foot long (bought in Paris by Mr. T. J. Briggs, of New York) was offered last spring at the Richard H. Halsted sale, led to the belief that one or the other of the panels must be a forgery, which belief, it may be remembered, was

earth Van Marcke himself and will show him up as a reproducer. He will be forced to acknowledge *both* paintings. For seven or eight years, save now and then, Van Marcke has been doing 'hack' work, utterly lacking original thought. To buy the recent works of the painters just now in vogue is to buy something utterly without life, verve, or artistic value. How can any one expect an artist to paint with 'novelty' who has the dealers clamoring for his work before it is dry, like a printer's devil for copy? Saving with their most important works—and these are reproduced much more frequently than the public generally knows—the bulk of the artists of high price, now in fashion, paint the same thing over and over again."

As a general rule, warm-tinted hair is made with cold tints, and cold hair with warm tints. This rule is applicable to all preparations; it would of itself suffice to guide the pupils whom nature has made colorists.

THE steady practice of painting from still-life cannot be too strongly urged on the beginner. Before undertaking difficult subjects, made more difficult by constant change of light, as in landscape, you should accustom yourself to things that remain unchanged for an indefinite time. See that the lighting of the object is as

uniform as possible. Stop work during fogs or any other great alteration of the lighting. On no account paint your object in full sunlight, as that is continually in movement. As a first lesson, you might take a plaster cast for a model (an old one by preference, as this is sure to have acquired a considerable variety of tones which are well adapted to try the skill of a beginner) and place it in a good light, with a simple background behind it. Having with your charcoal carefully outlined the object put your canvas in a good side-light where there is no shine upon its surface. Mix a color with the palette-knife to match any tints of the cast and hold up the palette-knife in front of it until the color on it can hardly be distinguished from the part of the object it is

desired to match. When you have obtained the right color try to match another tint in the same way and transfer it to its proper place on the canvas.

WHAT a study there is to be made of the odd collection of male and female copyists who people the galleries of the Louvre! Old women with gray curls bending over the rosy nudities of copies from Boucher—as it were Alecto illuminating the manuscript of Anacreon; yellow-skinned women with gray bibs and spectacles perched on the top of step-ladders hung with green serge to spare the modesty of their lean limbs; porcelain painters grimacing through a magnifying glass as they copy the entombment of Titian; little withered old men in black blouses, their hair parted in the middle, and looking like angelic dwarfs preserved in spirits of wine. What is the history of all these personifications of irony who have been cast at the feet of masterpieces by hunger, misery, want, or the desperation of a mistaken vocation? Poor ridiculous folk picking up the crumbs and alms of art at the feet of its gods. And yet these copyists must have their homes, their pleasures and their passions. They woo, we suppose, and marry, for have we not seen a touching and innocent declaration of love—two peaches placed by an unknown hand on the lid of an unguarded color-box?

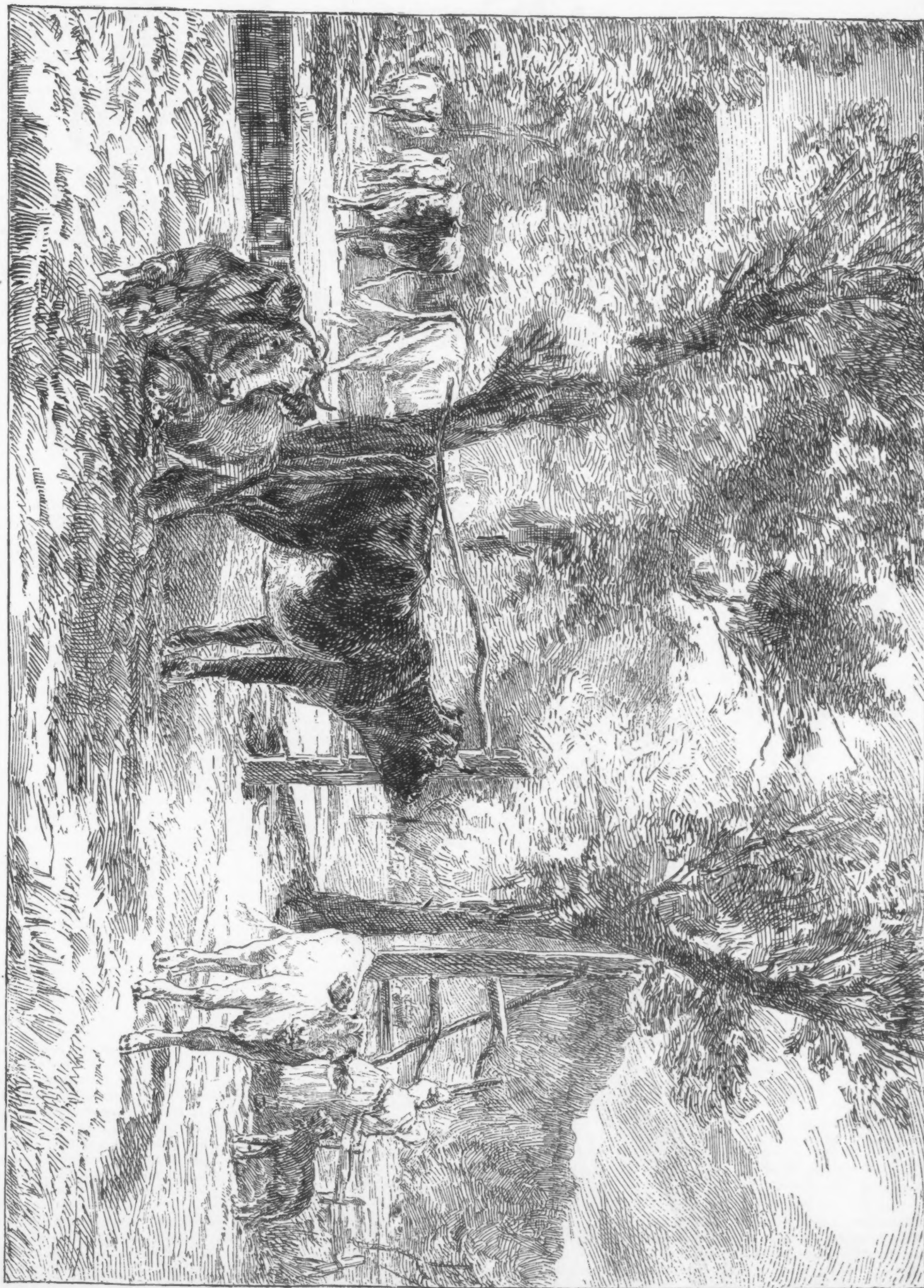


"LES CHARROYEURS DE SABLE, A SAINT JEAN DE LUZ." FROM THE ETCHING BY PIRODON, AFTER THE PAINTING BY ÉMILE VAN MARCKE.

shared by the painter himself until he was shown the Halsted replica by the dealer who owned it, and, his memory being refreshed, he acknowledged having painted both the panels. When there was reason to suppose that Mr. Van Marcke was the victim of a forger, we undertook to catalogue his pictures in this country with a view to their verification. Scores of letters were received from collectors, giving particulars of their own pictures by this painter and telling from whom they bought them. In the mean while came Mr. Van Marcke's admission that he himself—who had declared to our Paris correspondent that he never made copies of his pictures except with the special permission of the owner—had actually made the copy in dispute of this conventional little study. Evidently it was useless to try to protect an artist who does not try to protect himself; and so the matter of verifying his pictures in this country was allowed to drop. One, however, of the letters we received seems particularly worthy of publication, not only because of the prophetic insight shown by its writer as to the final outcome of the investigation of the Briggs-Halsted dispute, but for the candid expression of opinion of an unusually intelligent collector as to the value of Mr. Van Marcke's more recent work. The gentleman referred to is Mr. John G. Johnson, of Philadelphia, who wrote as follows:

"My own feeling about the scandal is that it will un-





"UN PONT SUR LA BRESE (NORMANDIE)." DRAWN BY CHARLES COURTRY, AFTER THE PAINTING BY ÉMILE VAN MARCKE.





PEN-AND-INK STUDY OF GLADIOLI. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 112.)



## PAINTING PHOTOGRAPHS IN WATER COLORS.

IF painting photographs is not high art it is, at least, an occupation which no one should attempt without a skilful hand and a good practical knowledge of color. The hand must have been trained to be equal to whatever demands may be made upon it—not only in applying color, but in restoring drawing. The camera has done its perfect work, but see how quickly and irretrievably you will undo it if you begin to color over it without the ability to follow unswervingly every line and shade of the duplicate photograph. The difficulties in this respect are not quite so great when using water-colors as with oils. The legitimate painting of photographs in water-colors has recently been superseded to such an extent by the new patent processes that we seldom see one of those exquisitely stippled pictures that used to challenge comparison with fine original work. Such results can be achieved only by those who are skilled in the use of transparent water-colors. Any one can quickly learn to lay on flat washes of color and coarse lines of shade, but a good photograph should never be spoiled by such work. Get your practice on other things, and not until you have acquired perfect control over your colors, should you attempt to apply them to the photograph.

The picture that you are to paint must be good in the ordinary sense, with an effective distribution of light and shade. Select a light impression, for pure warm color wants no inky shadows under it. Yet the impression must not be so light that the half-tones are lost. A somewhat darker impression is needed for a duplicate copy to be kept before you—just at the left—for constant reference. There should be but little shade in the background of the picture, for upon dark shade you can only produce certain effects, where without it, you are free to produce what you will.

The slightly albumenized paper which is now used for photographs does not need any of the preparations that are sold "to make the surface receive the color."

First wet the photograph, background and all, evenly over with clear water, using a large sable brush in the same manner that you would use it if charged with color for a wash—just as carefully, for you do not want to soak one part and slight another. If the surface has taken the water at all as an oily surface would, prepare a little thin gum-arabic water—so thin that it will pour like clear water—and stir one drop of ox-gall in each tablespoonful to be used with the colors. Working on the perfectly smooth surface of photographs is very different from working on rough water-color paper, and the colors must be in a faultless condition. The pans of moist color, if they are not used out rapidly, but left to dry and crack after being wet, become much deteriorated. If these colors are used, a little should be taken out with the point of a knife and wet upon a palette, instead of being taken off with a wet brush as for ordinary painting. It is better to use Winsor & Newton's hard cakes, and rub them off from time to time, as they are wanted. Never dip the cake in water, but have just enough water on the palette to facilitate the rubbing off. If the mixture of gum-water and ox-gall is to be used it may be added afterward.

First, a very thin wash of red lead is to be passed over all the flesh—this must be just sufficient to give a warm, flesh-like tone, without really seeming to color. When the wash is dry, it may be repeated where local color is wanted. (Red lead is not made in moist colors; the nearest equivalent to it is a mixture of Naples yellow and pink madder.) Now mix cobalt and Naples yellow in such proportions as to give a greenish, rather than a bluish, tint, and, with this, work in all the half-tones very delicately by means of stippling or hatching, whichever touch you are most skilful with. In either case, make the work suit the modelling of the surface, not only as to direction and curve, but where there is any foreshortening, crowd the touches up smaller, and where there is none make them free and open. If the brush ever leaves an unfortunate trace, apply a corner or edge of a piece of blotting-paper. Texture, gradation, the rounding of surfaces, all depend greatly upon the judicious treatment of half-tones.

Now lay in the warmest tints required with rose madder. These will be as follows: the line between the lips, the nostrils, the inner corners of the eyes, the concave portions of the ears, and, if the hands are seen, between the fingers, and where there is any glimpse of the inside of a hand.

Next, begin on the darkest shadows with Vandyck

brown, and as you approach the half-tones already worked in, use Indian yellow and Indian red mixed in such proportions that they will shade from the Vandyck brown into a lighter tint.

Touch the lower lip with red lead and rose madder, and the upper lip with the light shade tint made of Indian red and Indian yellow.

Whatever may be the color of the eyes do not make it too decided. Cobalt may be modified with Naples yellow for light blue eyes and with sepia for dark. Raw Sienna and Vandyck brown make a good hazel, and a little Vandyck brown should be used in the blackest eyes; sepia is usually strong enough to combine with it, without any black. The pupil wants sepia alone or sepia and black. Let the high lights be spared and afterward touched with Chinese white if they are to be sharp. A little neutral shade is needed on the white of the eyes. Be careful not to make hard lines for the eyebrows or lashes. The latter are usually somewhat darker than the former. Both, if belonging to adults, correspond nearly with the hair. Children's lashes are usually darker than their hair.

The local color of the hair is not likely to be mistaken. Try the color that seems to be indicated, on a piece of common paper, and it will be very easy to decide if it is right. The lights, shadows, and half-tones are more difficult. The neutral tint of the latter is greenish if there is much yellow in the hair, purplish if there is much warm brown or red, and bluish if the hair is black. Make the darkest shadows as warm as the local color will allow, and slightly cool the edges. The lights on black hair must be very cold. Wherever the hair is brought on the face use neutral tint freely to insure softness of outline. Keep the hair well massed and free from hardness. When the photograph gives a good light on the hair, always depend upon sparing it and modifying it with suitable tint rather than upon using Chinese white.

Color drapery effectively, but not crudely. Use transparent washes that will preserve every fold and every shade that the camera has given. Lay each portion on with a tolerably full brush, bringing it just as far as it ought to come, and no farther. Keep shadows warm, merely cooling the edges. For instance, the shadows in blue drapery tend somewhat toward purple or even brown, which means that they borrow warmth from red. On the same principle, the shadows on yellow want raw Sienna and warm sepia, and those on orange, burnt Sienna and rose madder. Scarlet and crimson drapery want the richest browns and purple in the deep shadows. The most brilliant portions of scarlet should first be washed with cadmium and then with vermilion.

On silk and satin, the effects must be transparent and brilliant, on velvet, soft and broad, on cloth, soft and more opaque. A little Chinese white may be used in the local color for cloth, to give it more body. In treating any black fabrics, do not depend too much upon black, warm the shadows with sepia and crimson lake and cool the half-tints and the lights with indigo.

White drapery should have cobalt and Indian red on the medium shades, and sepia on the deepest shades. It is often necessary to give more shade to white than you find on the photograph, and the half-tones should be brought well up to the lights.

The background must, of course, depend upon the style of the picture. A clouded background usually looks well for any picture that is not full length, whatever the size may be. Neutral shades alone may be used, or, if the subject be fair, light cobalt and violet may be forced in. For very dark subjects olive tints are good, with lake and sepia introduced toward the lower part of the picture. After using the washes desired a fine finish may be given with broad hatching. A red sable brush somewhat worn at the point will give the broken atmosphere effect that is wanted.

H. S. SAKING.

THE school for workers in bronze founded by Barbiedienne in 1868, and closed in 1870, has been re-opened under the direction of M. Eugène Robert. It is time. The art of casting and that of chasing is going rapidly down-hill in France. But it is remarked with truth that it were better find buyers before making new producers, and the remark applies to our own efforts in the same direction. To make an enlightened amateur or collector is to do more for art than to found a school.

It is well for students to know that the pigment called "Antwerp brown" is the same as asphaltum or bitumen, the destructive character of which has often been pointed out in these columns.

## Art Notes and Hints.

[Selected from Madame Cavé's "Drawing from Memory."—G. P. Putnam's Sons.]

*Drawing from memory is to have one's thought, the expression of that thought, at the point of his pencil, as the writer has his at the tip of his pen.*

\* \* \*

It is a general rule that in drawing an entire figure or a cast, the distance of the delineator from the model should be three times its height. Thus, if the model, seated or standing, is four feet in height, the delineator should place himself twelve feet distant.

\* \* \*

As soon as you see correctly you feel correctly, you execute correctly.

\* \* \*

THE crayon is more difficult to handle than the charcoal; drawings retouched by the crayon lose much of their merit when the pupil does not understand using the crayon with suppleness and without heaviness. It is not by bearing on that black is produced, but by passing over and over the same place, and always very lightly. In this way mellowness is obtained and dryness avoided. The pupils should hold the crayon inclined, not perpendicularly, as in writing. They should not press it between the fingers.

\* \* \*

It is highly important to study the hand from the cast, since the position in nature is generally bad. Very few persons place their hands naturally with a correct and supple movement. The hand is easily benumbed, and becomes stiff. One may easily procure hands moulded after nature.

\* \* \*

ACCUSTOM yourself to notice the effects of the light: How figures are illumined; why shadows exist. Without thus studying nature, you will always make poor copies from models. Learn what a projected shadow is. One object casts a shadow upon another; the rim of a hat upon the face, a ruffle upon the hand, a piece of furniture upon the floor, etc.; and we ourselves have our projected shadow which follows us everywhere.

\* \* \*

THE light is always excessively sharp upon the hair, because it is glossy, and upon a round body. Well rendered it gives form to the head. Satin goods receive also a very sharp light. It is broader upon silk, and still more so upon woollens, cotton and linen. In drawing stuffs, we have the shadow, the mezzotint, the light, and the reflection.

\* \* \*

GENERALLY upon polished surfaces, such as crystals, marbles, porcelains, metals, varnished woods, gildings, etc., the lights are very rare and sharp. It is important to know this, for the light indicates the material and the quality. Thus, in a drawing, a new piece of furniture differs from an old through the manner of disposing the lights.

\* \* \*

ALWAYS seek the beautiful in painting faces, and whatever deformities they possess will become far less prominent, or will even disappear. Study the character of a head; try to discover what strikes us at first sight. There are persons who possess this faculty naturally, and they take likenesses before they know how to draw. I call that a good likeness which pleases our friends, leaving no room for our enemies to say, "It flatters!" And this is no easy achievement. How many good portrait-painters are there—that is, painters who combine real talent with the art of producing a good likeness?

\* \* \*

IN introducing figures in a landscape, by drawing a line from the point of view to the feet of the figure in the foreground, and another line from the same point to the head of the same figure, one may determine the proportions of all the figures between these two lines.

\* \* \*

IN portraiture observe the greatest precision in the contour of the head, in the manner in which it is placed upon the shoulders, and in its relation to the rest of the body. This is the first rule for the painter—the most important. It is so true that in the darkness you recognize by his profile a person who enters your house. You distinguish him even by his back. Afterward the line of

the hair and the position of the features should be indicated without immediately attempting to express them. In order that the portrait shall not bring into prominence the imperfections of the face, they should, in the first place, be well understood. If the nose is too short and too far from the mouth, you lengthen it a little without touching the mouth, and the two defects are softened. If, on the contrary, the nose is too long, you shorten it a little, always without touching the mouth, in order not to alter the division and contour of the face. It is highly necessary to avoid this, for we seldom fail to notice whether our acquaintances have long or round faces. But you may enlarge the eye a little, and still preserve its form; contract the mouth somewhat through the expression given to it, or, rather, by that one of its expressions which you adopt.

THE picture should excel the sketch only in the superiority of the details. Into the sketch the painter throws his spirit, his soul, and his heart. Into the picture he puts all his knowledge, his patient and devoted work, that is to say, his firm resolve to submit to his sketch. The sketch is made *con amore*; the picture, with that calmer and more lasting sentiment which I shall call friendship. The sketch is the work of a day or an hour; the picture is the work of a year or of several months. Do you appreciate all the force of will that is needed to execute in a year what has been conceived in a day? A great artist has said: "Years are needed before succeeding in putting into one's picture all that there is in one's sketch."

How many artists are like goats, which, when fastened by a cord to a stake, begin at once, even at the risk of strangling, to browse upon whatever is remote and difficult to obtain! It is wiser to begin with that within our reach, with the most simple, the easiest. This germ, simplicity, creates style, and style comes like everything else in nature, unconsciously. One little grain in the mind, and it is all there.

IN a good picture there is a reason for everything, nothing is introduced by chance. The most unobserved object, that which seems most insignificant to the spectator, is sometimes so necessary that, if it were taken away, the picture would in great measure lose its effect, nor even would the composition be well balanced; for often a book, a handkerchief, a basket, thrown down as by chance, balances a person, or even an entire composition.

I ONCE heard a painter say: "I am about painting a very original picture. I have an entirely new subject." What an error! It is the talent which must be original, not the object represented. An original talent is one which resembles no other talent. It may execute the most commonplace compositions, but it will always be original. It is the manner of first beholding and afterward executing, which is peculiar to you. Can anything be more trite than a cavalier with his horse? Yet, executed by a great artist, this would be a very original subject.

LET the beginner be taught the first principles of beauty in the human face; that between the two eyes, for instance, there is a space equal to the size of the eye; eyes too widely separated give an unintelligent air; the eyes of cattle are placed thus; in monkeys, on the contrary, they are too near; that the lower part of the ear should be on a level with the lower part of the nose, but placed higher it may still be beautiful; that there should be the same distance between the hair and the eyes, as between the eyes and the lower part of the nose, between the lower part of the nose and the chin; that the mouth should be near the nose.

AFTER all the subject is of so little importance to posterity, that artists, genuine amateurs, never trouble themselves about it. The action is given well or badly, the sentiment expressed well or badly, the picture is fine or it is ugly. A painter is not an historian; we have books for our instruction. A beautiful picture is like a beautiful woman; we do not ask her name or her address in order to determine whether she is beautiful.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

### TONING AND FIXING.

THE first thing to do is to soak the print in a dish of clear water for a few minutes, and thus wash off the free nitrate of silver remaining upon the surface of the paper. A half hour's soaking, with one or two changes of the water, will effect this, and the print will then be ready for toning.

Chloride of gold, the most important ingredient of the toning bath, is sold in bottles containing fifteen grains. Dissolve this in thirty drachms of water, add a drop of hydrochloric acid, and preserve the mixture as a stock solution in a bottle; mark it "gold solution." Make in another bottle a saturated solution of washing soda, also as a stock solution; mark it as such: "soda solution." When the prints have been washed, as before described, and are ready for toning, mix one drachm of the gold solution with one ounce of water. Pour it into a tray, and drop in a small piece of blue litmus paper, which will become red. Render the bath alkaline by adding from the soda solution, drop by drop, until the paper begins to change to blue again. It is better to prepare the toning bath during the day, while the printing is being done, as the bath then seems to work with more smoothness and uniformity. It may be used as soon as mixed.

The print is now taken by two corners and immersed in the gold or toning bath. At first the print will begin to bleach, and turn a warm red color, which soon changes into a beautiful warm black. Put in the prints one by one, keeping them separated or constantly in gentle motion. When a deep purple or warm black is obtained, remove them to a basin of clean water, and rinse them until all are toned, when they will be ready for immersion in the fixing bath, which is to render them permanent. The greatest care should be exercised in not permitting the slightest trace of the fixing bath, or hyposulphite of soda, to reach the toning bath or the prints until they have been immersed in the fixing bath. Such contamination causes yellow, dark stains, which cannot be removed. Therefore one who is toning but a few prints can tone with the left hand, and, passing the prints to the other, the right hand can immerse the prints in the fixing bath. But this is dangerously near, as one solution may be spattered into the other. The shortest distance between the two solutions in my establishment is certainly ten feet.

The fixing bath is made of six ounces of water and one of hyposulphite of soda. This solution removes from the paper all of the chloride of silver that has not been acted upon by the light, but does not injure the picture. The usual time for leaving the print in this bath is about fifteen minutes. If the print is held up to transmitted light before it is placed in the solution, it will appear quite opaque and cloudy in what should be the clear parts of the picture. After it has been in the bath the proper time this will disappear, and the print will have a clear, translucent effect. It should now be washed in two or three changes of water, and left to soak in a dish of water all night. In the morning it can be hung up to dry, and then mounted. If haste is necessary, the print,

after coming from the fixing bath, can be rinsed in water and passed through a common clothes-wringer a few times, after each time being dipped in clean water. It will then be perfectly washed. When quite dry, it may be mounted on card or bristol board, the best paste for this purpose being common laundry starch.

When directions are given to prepare and keep the sensitive paper in a dark room, it will, of course, be understood that daylight only is to be excluded; gas or candle light are permissible. A window closely covered with yellow paper completely filters the light of all actinic or chemical power, and consequently will do no harm. After the final process or fixing, take the greatest care that the prints do not again come into contact with the hyposulphite of soda. Soda is indispensable in its way, but exceedingly harmful out of place. So be careful to keep all the dishes and your fingers free from it. In all of the manipulations observe the most perfect neatness. Handle the prints with the tips of your fingers, and always with deliberation and care. If the silver solution grows weak by use—a mealy look to the prints indicates it—add a few grains of nitrate of silver. If by use it turns a dark wine-color, and the paper is not white when dry, set the solution in clear sunlight for a day or two, and it will clear. Filter it before using it again. The soda (fixing) bath should not be used more than two or three times. Where prints are only occasionally made, a fresh bath should be made each time of printing. The gold (toning) bath works quicker when warmed to about blood heat; prints will then tone in from two to six minutes. Prints on plain paper will tone quicker than those on the albumenized. If your prints are undertoned they will have a warm brown appearance; if toned too much, a cold steel color. A little experience will soon indicate the precise degree of toning required.

If you do your own printing and toning you must be prepared to have stains on your hands and clothing from the nitrate of silver. They may generally be removed by moistening the spots with tincture of iodine, and then with a saturated solution of hyposulphite of soda. Cyanide of potassium will remove them more quickly; but it is deadly poison, and is not recommended.

I AM asked what is the meaning of the mathematical symbol  $\frac{f}{20}$ , often used in relation to lenses. It means that the aperture in the stop is one twentieth of the focus of the lens.

THE PERFECT SHUTTER.—Probably there is nothing in the department of photographic mechanics that has developed so much ingenuity as the effort to secure an automatic contrivance which would give satisfactory results for the exposure of plates. I have tried a great many shutters, and always when I had serious work on hand have gone back to some form of the old-fashioned guillotine or drop shutter. The objective point, of course, was not only speed, but the admission of the most light in the brief time the plate was exposed to the view. In the large majority the centre opened and closed again by the passing of two slides in front of the lens, each shutter having an opening and so arranged that the openings would pass the lens at the same instant. Beginning with an aperture the size of a pin's point, it increases to the full size of the stop, and then closes again. With an entire exposure of the one hundredth

of a second, under such circumstances, it would be difficult to compute the fraction of time during which the plate had the benefit of *all* the light; certainly not one thousandth part of a second! Mr. Eastman, of Rochester, I think, has solved the problem in a very simple manner by passing a shutter over and in near contact with the plate. It forms no part and is detached from the lens, and is a simple mechanism of the box of his detective camera. So having adjusted the size of stop and speed at which his shutter is to act, he opens the lens, and at the proper moment passes the shutter, which has an adjustable opening, *before the plate*. This, of course, gives the full opening of the stop during the entire exposure, whatever that may be, and enables one to *time* the exposure with accuracy. For instance, suppose the shutter is five inches wide, and has an aperture half an inch wide, and is one second in passing from side to side. Any intelligent amateur can figure that out.





# DECORATION & FURNITURE

## LESSONS IN TAPESTRY PAINTING.



I.  
THE numerous uses to which painted tapestry can be put include screens, curtains, portières, coverings for chairs and couches, and others that will readily suggest themselves to the reader. In Paris, where it originated, being first publicly shown, in 1861, at the exhibition of

the Union Centrale des Beaux Arts, it has been utilized in the decoration of important buildings like the Opera House and many of the churches; some of the foremost artists of France not finding the work unworthy of their brushes. In private buildings it is now freely used on both sides of the Atlantic.

The best method of fastening the canvas to the wall is to have it stretched on light wooden frames. The tapestries, by this means, can be removed at pleasure, and the frames keep them from contact with the wall, so that there is no danger of injury from damp. The best dyes, it is claimed, are indelible, and, though not at all liable to soil quickly, the painting can easily be cleaned if necessary. Painting on canvas or burlaps with oil colors thinned with turpentine must not be confounded with tapestry painting. The coloring, which is entirely on the surface, is apt to clog up the texture and stiffen the canvas, which is far from being the case in tapestry painting, the dyes used in which sink into the material and become, as it were, an integral part of it. Moreover, the results arrived at in "dye painting," as it is sometimes called, do not in the least resemble the hand work of the loom. One of the chief reasons of the success of tapestry painting is doubtless to be found in the clever imitation, in the canvas to be painted on, of the texture of real tapestry. Indeed, when it is covered by a competent hand it is difficult to tell the painted fabric from tapestry executed with the loom.

The canvas comes in various degrees of fineness, graded according to the particular style of work required. At first sight it seems rather costly, but it is really not so, considering the great durability of the fabric, which is made of pure linen, is very solid, and, although pliable, has a firm spring in it very agreeable to paint on. The texture varies from a very coarse rib suited for large work to as fine a one as could possibly be woven in actual tapestry. This fine-ribbed canvas, which is quite white, is used for delicate subjects where strong high lights are desirable. The coarser makes are mostly of an écreu shade, but vary little in strength of color. Besides the linen canvas already mentioned, a canvas made entirely of wool, but similar in appearance,

is manufactured for upholstery purposes; it somewhat resembles woolen rep. The wear of it is almost endless.

The proper French dyes are sold in a liquid state in bottles of two sizes, to suit a larger or smaller consumption. This is convenient in any case, because some colors are much more in request than others. The set consists of about thirty-six dyes, which are named after the known artists' colors they represent; but they are not really derived from the same sources, and therefore in the working they do not answer quite the same purpose. Experience, however, soon teaches their respective advantages. It is by no means necessary to purchase the whole set, unless your intentions are very ambitious.

With regard to brushes, the usual hog-hair brushes sold for oil painting will do. They must be stiff, with rather short bristles. A special make has, however, been brought out most delightful to paint with. These are very firm and of various shapes suited to the work. Some are round, for scrubbing in flat tints; some chisel-shaped, for outlining, and others are cut slanting. The

sortment of all the necessary materials. The outfit for one about to begin tapestry painting need cost only a few dollars, if the money be judiciously expended.

The colors most useful at first are as follows: Two chrome yellows, light and medium, gold yellow, cadmium, Prussian blue, cobalt, spring-time green, emerald green, brown red, raw Sienna, raw umber, Italian earth, Cassel earth, pink madder, vermillion, neutral tint, and flesh tint. Ten or a dozen brushes of assorted sizes will be needed; the smallest and the medium sizes are most useful. Be sure to select one or two sharp chisel-shaped ones for outlining. Sable brushes are sometimes recommended for this purpose, but they have not enough power of resistance. Several small jars will be wanted for diluting and mixing tints with a medium which is made for the purpose. This medium, in the form of small yellow crystals, is sold in bottles. To prepare it for use, a small quantity is thoroughly dissolved in warm—not boiling—water. Occasionally stir the crystals until they are quite melted. The medium fixes the colors, and tends in some measure to preserve their strength. Do not mix much at a time, as it does not keep well in a liquid state.

Having bought your outfit, the next thing to engage your attention is the selection of a design. For a first attempt it might be well to try some foliage, so as to become a little used to the working, before attempting anything more ambitious, but choose a design that can be utilized; there is no reason why your first effort should not be a success. A mantel border and the seat and back of a chair are good subjects to begin with. For the seat of a chair a study of begonia leaves is most effective, and the coloring is well adapted for the dyes. Being bold in outline, such a study lessens the difficulties in making a start. For this design, the coarser woolen tapestry will best answer the purpose. Although very wide, you are not obliged to buy more



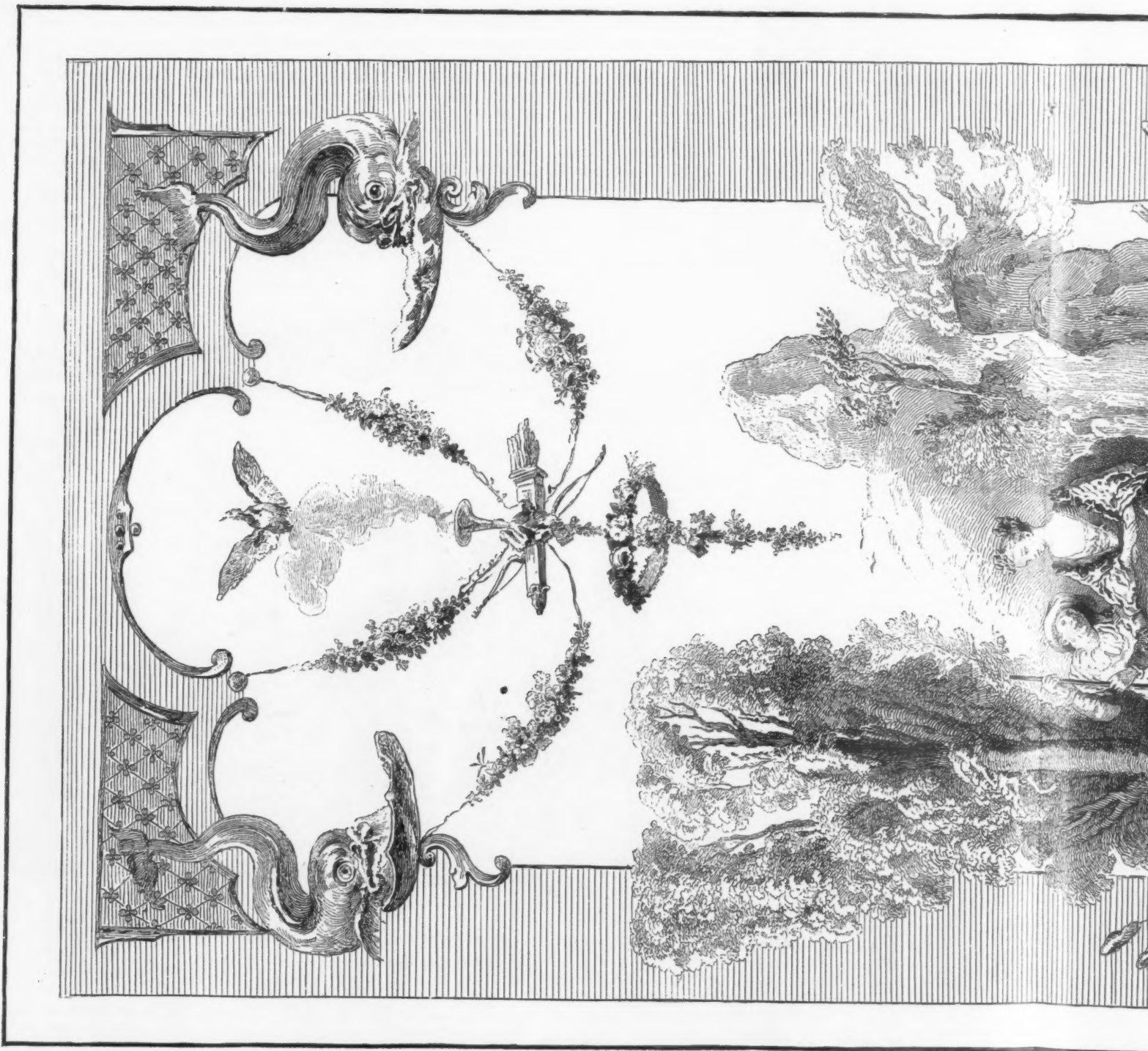
OVER-DOOR BY BOUCHER. TAPESTRY DESIGN FOR LOUIS XV. ROOM.

(FOR HINTS FOR TREATMENT, SEE PAGE 102.)

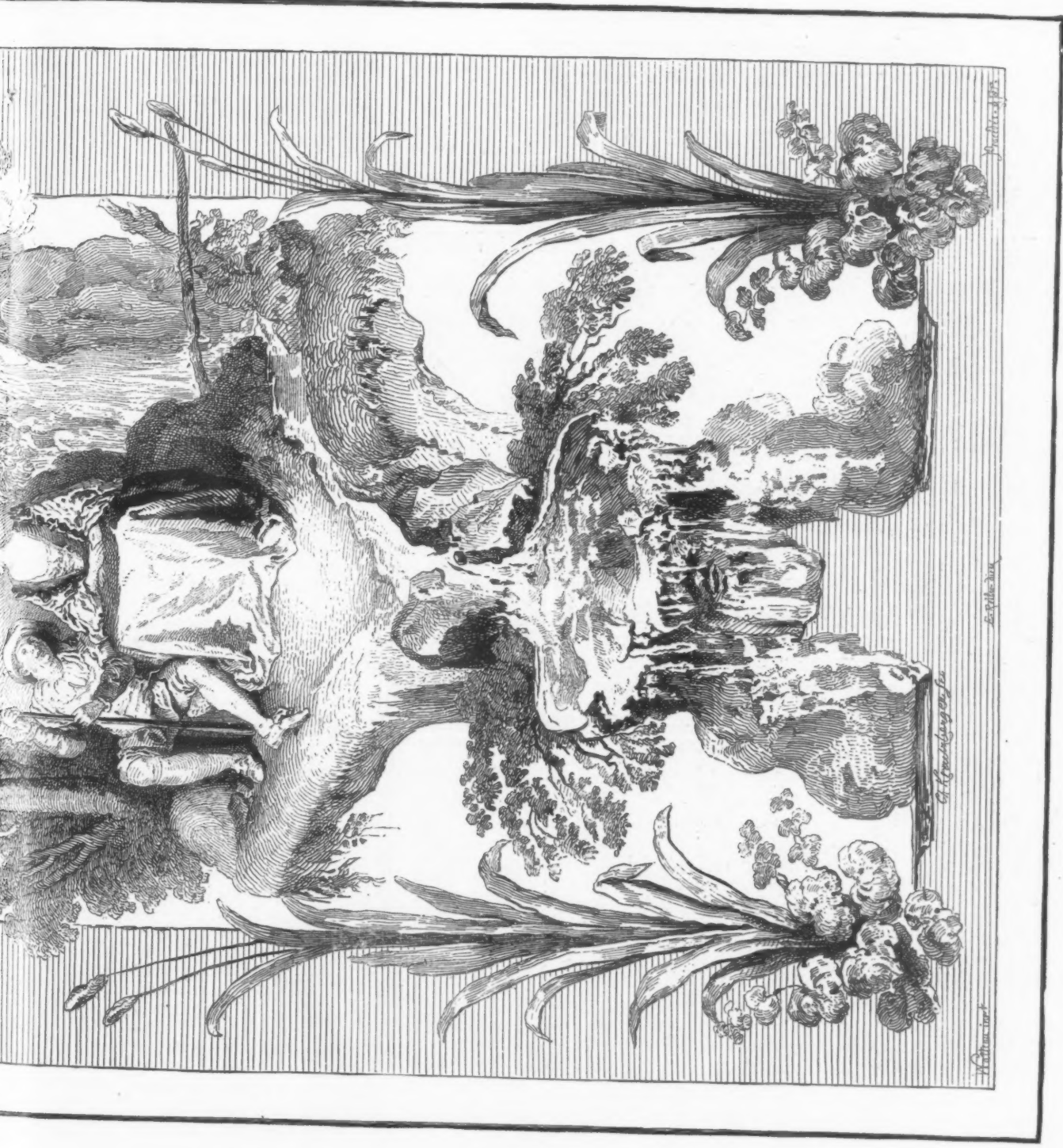
last named are invaluable for carrying the color up to the edge of an outline.

I find that at many dealers in artists' materials what are sold for tapestry colors do not resemble the real dyes in the least; and the same thing may be said of the canvas. I was actually offered in one store a twilled canvas partially primed, and was told in all seriousness that it was tapestry canvas. Out of curiosity, I asked to see their colors. What these were made of that were shown me I do not know, but they were all opaque, and certainly wholly unlike French tapestry dyes, for the latter are always clear. The genuine French colors, it should be borne in mind, should bear the foreign label. The use of spurious colors and canvas cannot but end in disaster; therefore, I would recommend that great care be taken to obtain none but the genuine articles. This is a matter of so much importance that I trust the editor will allow me to mention the name of M. T. Wynne, of 75 East Thirteenth Street, who has an excellent as-

than the piece you require; for if of a reasonable shape there is no difficulty in having it cut to suit you. The next thing to do is to stretch the canvas on a rough light wooden frame. Any carpenter will make one for a trifle. Fasten the canvas with tacks or drawing pins placed rather close together. Be sure you keep the ribs of the material even, because unless you do this, when taken out of the frame it will straighten itself, and your picture will consequently be all awry. For a mantel or table border, the design of briony published in the August number of *The Art Amateur* would be excellent. The decorative figure in the same number by Ellen Welby is also a very good subject for tapestry painting. As this figure is only the second of a series of six, it may be well to note them as they come out. They might be utilized for screens or door panels. If painting a border, have a frame made half or a third of the length required, and move the canvas on as required. It is possible to paint with the







SCREEN PANEL. AFTER WATTEAU. FOR A LOUIS XIV. ROOM.

(FOR DIRECTION: FOR TREATMENT IN DYE OR TAPESTRY PAINTING, SEE PAGE 104.)

tapestry pinned down on a board; but it is not advisable, because the colors soak through to the wood.

Take a careful tracing of the design, and transmit it to the canvas by means of red tracing paper. That of an Indian red shade is preferable. Another method is to pounce the pattern on. For this purpose, prick the design on the wrong side, so that the rough surface of the holes is uppermost; then lay the tracing on the canvas, and gently dab on it some finely-powdered charcoal tied up in fine muslin. Raise the tracing carefully and beneath it you will find a clear dotted outline. No time should be lost in going over the whole of this in color. Practical directions as to the actual method of painting will be given next month.

EMMA HAYWOOD.

#### THE WATTEAU TAPESTRY.

THIS exquisite design (given on pages 102, 103) is well suited for a portière when enlarged to the proper size in its entirety. Indeed, nothing would be more elegant and appropriate for such a purpose. It can also be utilized for a fire-screen by omitting the upper and lower portions of the panel, dividing it just below the wreath and festoons of flowers, omitting the floral pendant. Carry across the top the same plain border that runs down the sides. Cutting off a little from the tree on the left is of no consequence. The lower portion must be eliminated just where the rivulet trickles over the edge of the rock. Fill in the curved space beneath the rock with the same dark border that encloses the rest of the picture. With a little skilful adaptation this design could also be used for the centre panel of a threefold screen; but it would not be well for any but a very experienced hand to tamper with the actual arrangement of the drawing, or its harmony would assuredly be marred.

A good scheme of color in keeping with a Watteau subject would be as follows: The dress of the female figure delicate salmon pink, this tint to be obtained by using vermilion sufficiently diluted with water to make it very pale. For the darkest shadows use pure red brown. For the half tones, pink, madder and vermilion diluted. The shoulder-knots should be of a much darker shade than the dress, but of the same tone. The bows in the hair of the two shades of pink and red. The hair itself powdered. The chemisette and sleeves white. For the highest lights in these leave the canvas intact, but for the shadows use cobalt blue and raw umber diluted in different degrees. For the man's dress pale turquoise blue for the stockings, knee-breeches, and shoe-bows. The shoes, doublet, and hat buff-color, obtained by mixing yellow ochre with a slight touch of black; shade this with raw umber and Vandyck brown.\* The sky, which forms a background for the festoons of

\* For the flesh use flesh-color ready prepared, diluting it to the proper tint and shading with raw umber and a very little neutral tint.

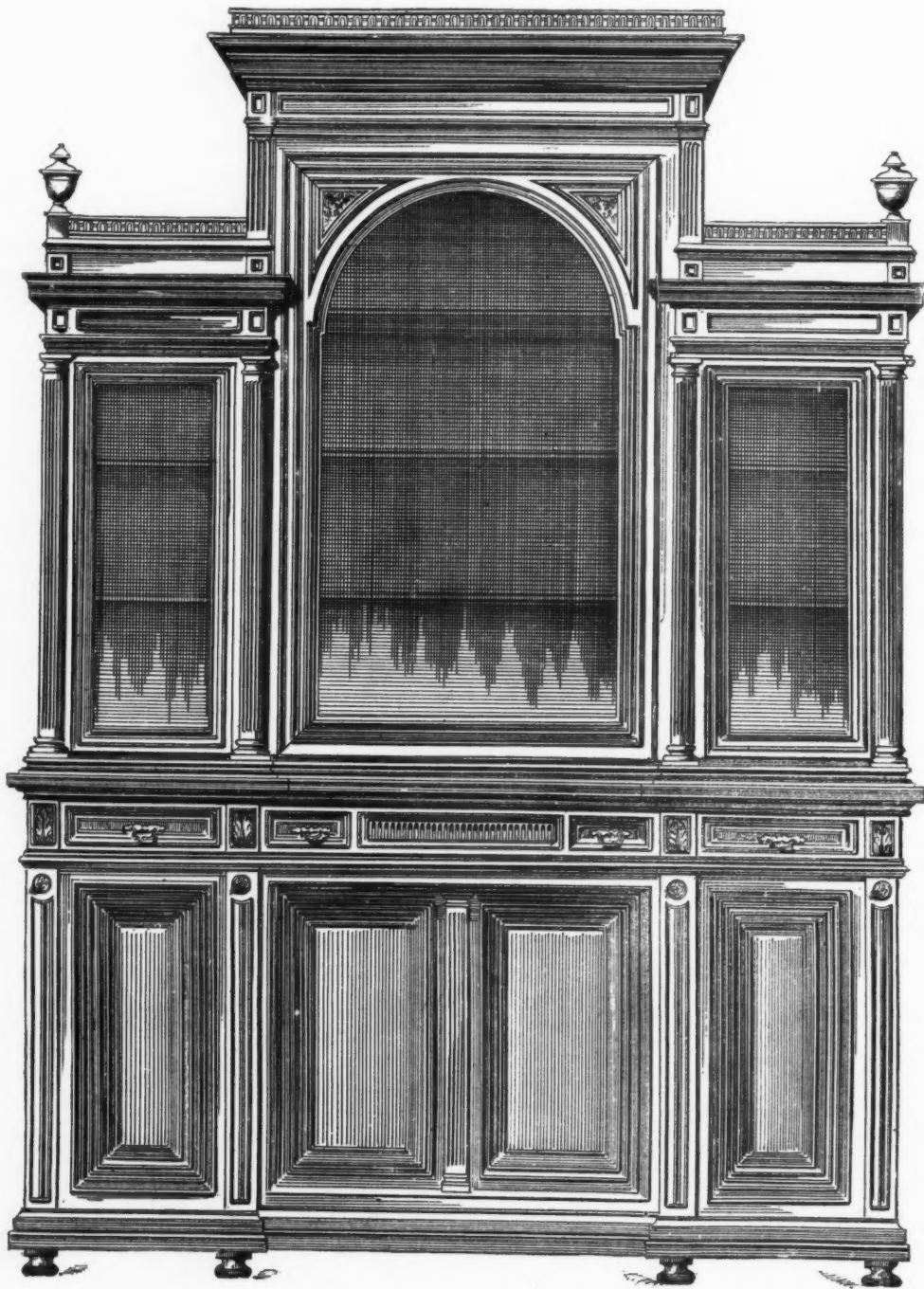
flowers, must be of very pale blue scrubbed in as a flat tint, composed of cobalt blue, a good deal diluted, with just a dash of emerald green mixed with it. The border is of a rich dark red. Vermilion, crimson lake and brown red mixed makes a good color. The painting of the trees must be as varied as possible. Spring-time green is indispensable, and shaded with Italian earth will answer admirably for the foliage on either side at the lower portion of the design, and for the grassy tufts growing on the rock. For different shades of green, chromes, light and dark, yellow ochre, raw Sienna; and burnt Sienna mixed and diluted in different proportions

little medium has been dissolved. If for a portière, use woolen tapestry, but if for a screen tapestry canvas is preferable.

#### THE BOUCHER OVER-DOOR DESIGN.

THE design of Boucher's, given herewith (page 103), is from an "over-door" painted by him in the Hôtel Soubise, now demolished. Though originally executed in oils, it is very well adapted to be reproduced in painted tapestry, and might as well serve for a screen as to fill the place above a door. The coloring of all such ornamental paintings in Boucher's time was light, rather gay as to the costumes, and, in general, such as is most easily obtained in tapestry painting. The frame, as in the case of all rococo works of the sort, may either be treated as part of the picture, the tapestry outside of it being tinted one deep color, or it may be of carved and gilded wood, or of wood painted white and relieved with gilding. In the following instructions it will be assumed that it will be painted, and that a simple rectangular frame and stand of mahogany or rosewood will enclose the whole composition.

In that case it will be advisable to paint the spare canvas between the real frame and the painted one a dark blue. The frame will be painted in several washes of rich yellow with outlines and a few washes of burnt Sienna for shading. It is better not to attempt to make it very realistic by the use of other tints. Except the outlining, which should be left to the last, it may be the first work done. The blue and gold of the border will give a value to the white of the tapestry which the painter will not care to lose by the application of too deep color in the sky and in the lights. Take note of the cloud-markings in the design, and let them separate the tints, which should be at the bottom turquoise, shading into "bleu du ciel." The edges of the clouds may be left white, while the rest of them will receive, in several washes, a tone of the blue used in the



DESIGN FOR BOOKCASE, IN MAHOGANY OR OTHER DARK WOOD.

with cobalt, Prussian blue, and indigo will give all the required tones. Prussian green and vegetable green are useful colors ready mixed. The rocks must be painted in the lighter parts a cool gray. Neutral tint diluted will produce the necessary color. The shadows must be of a warmer shade with a variety of tints touched in here and there, to give brightness and tone. Keep the rivulet light and sparkling. For the flowers, chiefly pink roses, repeat the treatment for the dress. The scrolls paint with golden yellow shaded with raw umber; the same for bow, quiver, and torch. The bird gray and brown. The dolphins must be delicately painted in rainbow shades, like opalescent glass. The corner ornaments, partially covered with the dolphin's tails, a rich deep gold with red tracery a shade or two darker than the border. For diluting the colors use water in which a

upper part of the sky deepened by the addition of a very little rose madder. The distant trees to the right may receive a first wash of this same tint, to be gone over afterward with various light tones of green. To the left, where they are nearer, the greens only should be used. The sheep and dog may be treated as white objects; but, in the shading, less blue should be used than in the woman's chemise, so as to make a distinction between the warm white of an animal's skin and the colder white of linen drapery. The woman's dress may be a bright red with shadows either in green or purple tones. The man's dress may be in various tones of lilac, the darkest being in the shaded parts of the coat. The broken bank in the foreground gives an opportunity to introduce the golden and burnt Sienna tints of the frame in new combinations into the picture, while the dark blue or indigo





PORTIÈRE DESIGN BY M. L. MACOMBER. IN SOLID EMBROIDERY OR IN VELVET APPLIQUÉ.

(FOR TREATMENT OF THE DESIGN, SEE PAGE 106.)

of the outer border may be used everywhere in the foreground for the darkest touches. The water behind the figures should be treated with a melange of the different tones of the sky and distance. As in all tapestry painting, it will be well to leave out all the little touches of light that may be observed in the draperies and foreground. Colors not used in the progress of the work, but harmonizing with them, may be introduced into these at the end, very much diluted, of course, but quite pure. This will give the sparkling and brilliant effect which tapestry paintings should have but too often lack.

ORANGE PORTIÈRE DESIGN. (Page 105.)

IN this charming design the body of the curtain is of yellow silk canvas and the border of copper silk canvas. The latter is to be worked in solid embroidery with silks, the leaves and stems in olives, and the oranges with yellow and orange silks, mingled with gold thread. All of the outlines should be gold thread. The design would also be very effective if the leaves and oranges were done in velvet appliqué with outlines of gold. The fringe is of yellow silk and gold.

FOR a person who has many books, and no great plenty of room in which to lodge them, bookcases like the one which we illustrate are a necessity. It is easy to say that the low cases of modern fashion are more commodious and pleasanter to look at. They are so, but, with them, one must either be content with few books or have a large room about which to dispose one's cases. Besides which, if open, they admit dust, and, if closed by glass, the glass is liable to be accidentally broken. The lower part of the case which we illustrate has panelled doors, which may be hung either to open in the ordinary manner, disclosing a set of shelves for papers and large books, or may open at the top, the interior serving as a box portfolio for prints. Above are long and shallow drawers, which may also serve for prints. The superstructure has glass doors and is for books of ordinary sizes. The handsome proportions of the whole and its modest architectural treatment fit it for the type of a series of bookcases to be placed around a symmetrically designed library, between the windows or other openings. Singly, it would look rather out of place, except in an office, or in a large room with some architectural pretension. It is designed to be executed in mahogany, but would look well in any dark wood.

PRINTED WALL DECORATIONS.

THE rage for rooms in the style of Louis XVI. and his two immediate predecessors seems to have had a decided influence on the wall decoration of rooms of lesser pretensions. Imitations in wall papers of silk brocades and tapestries seem likely to divide the market the coming season with reproductions of simple effects in "flocks" or "cheviots," suggesting flatted walls with raised stencilling. On the one hand, we have the extreme richness suggestive of the luxury of the declining French monarchy, and on the other the more sober and certainly not less refined taste of the average American of moderate means. Perhaps all wall papers may be said to be more or less imitations of or substitutes for something else, whether it be of mere stencilling or the rich tapestry of the olden times, which it

superseded. On this theory there are plenty of intelligent decorators who do not hesitate to use velvet or satin-faced papers and "brocatelles;" but one would be inclined to draw the line—we certainly should—at an effect of tufted textile, for ceilings, with mock buttons and all, recently brought out by Messrs. Fuller & Lang. But we readily forgive those enterprising manufacturers for this unfortunate case of backsliding, in consideration of the undoubtedly good influence they have had in improving the public taste in the matter of wall decoration. They were the first to invite artists like Louis Tiffany, Samuel Colman, Lockwood De Forrest, Mrs. Wheeler and Mrs. Rosina Emmet Sherwood to make designs for American wall papers, and their subsequent liberal prize competition, although five years have elapsed, still exercises a decided influence on their business. Mrs. Wheeler's

offender in the feminine. A wide range of wall papers similar to those we have described, in imitation of silks, velvets, tapestries, and brocatelles, is to be found at the rooms of Messrs. Frederick Beck & Co., some of them with peculiarly rich and original effects duly covered by patents. But with this firm the rage for Louis XVI. decoration has, moreover, found striking recognition by the introduction of the novelty of actual canvas panels, printed in colors in imitation of the genuine Beauvais and Gobelins. The dyes used for these, we are assured, are permanent, so that the canvas can be washed without injury to the colors. As yet, we have seen only a few specimens, but they were so promising that we look forward with much interest to future developments of the enterprise. Copies of famous tapestries, really well printed, under competent supervision, for purposes of decoration, would certainly be worth more artistically than the average painted tapestry. They would, indeed, be extremely interesting, in view of the impossibility of securing for this country any of the originals. But, then, as already intimated, the models to be printed from must really be well done—in fact, the work of artists.

INTERIOR CHURCH DECORATION.

THE Church of the Ascension, at the corner of Fifth Avenue and Tenth Street, is becoming notable on account of its decorations. It has lately put up a south window by Mr. John Lafarge, representing "The Presentation in the Temple." The Virgin and child are seen to the left, in the shadow of an arched recess, and are facing Simeon and Anna; a group of angels fills the upper panes. The whole composition is Venetian in the quiet dignity of its lines and no less Venetian in the sumptuousness of its coloring. There is a highly meritorious larger central window by Mr. Maitland Armstrong, representing "The Annunciation," painted with a far from sober palette; but it is almost overpowered between this window by Lafarge and an earlier one by him to the right of it, the latter representing "Christ's Visit to Nicodemus," showing the same composition as the artist's wall picture in Trinity Church, Boston (illustrated in *The Art Amateur*, June, 1883). This earlier window was put into the church when there used to be a gallery, the removal of which necessitated raising the window and building it up. The addition, gorgeous as it is in its jewelled glass, and following the general harmony as to color, being in a measure perfunctory, involves a lack of unity in the whole. In both of his windows, the rich range of peacock blues, for which Mr. Lafarge's coloring is famous, is used with resplendent effect.

It is interesting, by the way, to notice how the generous use of these peacock tones permits of the free introduction of pure green, a color which, according to old canons, could be brought only sparingly into church windows, and then mainly for the purpose of lighting up the reds and blues; for a very little green can be made to do great service.

The yellows are somewhat dimmed by the flood of golden light that enters from the other windows, which, with one exception, are almost entirely of yellow cathedral glass. This exception is above the "Nicodemus" already referred to, and is by Mr. John Johnston, formerly a pupil of Mr. Lafarge. The subject of the window—"St. John's Vision of the Candlesticks"—is an



SUGGESTION FOR  
WOOD-CARVING, SILVER-CHASING,  
OR  
CHINA-PAINTING.



WOOD PANEL, IN THE CHÂTEAU DE MILON. CARVED BY DAVID D'ANGERS.

effects. We are glad to know that Mrs. Wheeler's exquisite water lily paper, in delicate tints of green and pink, with occasional horizontal lines of gold or silver, suggesting water, continues to be a favorite. It is an excellent sign of the times that wall papers are generally bought now because they are good, and not because they are just fresh from the factory. Surely, nothing more forcibly stamps a buyer as lacking in artistic feeling than her declared determination to have "something new," no matter how desirable otherwise may be the goods she may be inspecting. It is advisedly that we speak of the



extremely difficult one to represent satisfactorily through such a medium, and to have succeeded even partially in carrying out the idea is no small triumph for this talented young artist. Mr. Johnston would have done better to have kept the subject for an easel picture. The Evangelist is crowded into the lower right-hand half of

the window, and the consequent loss of balance in the composition is not offset by balance of color, which, indeed, under the conditions of the color scheme, would be impossible. Mr. Johnston's attempt to throw the figure into shadow, investing it with an air of mystery, would have been legitimate enough in treating such a subject on canvas, but surely it was rash in the present case, considering the uncompromising restrictions of glass painting. Tongues of light, reflected from the unseen candlesticks, are used with fine decorative effect, seeming to come from behind the glass itself. The color of the window generally is very satisfactory—rich and harmonious—and not unworthy of Lafarge himself. Mr. Johnston's work fits in so well with that of his former master that it is to be hoped when the time comes to furnish the other windows they will be divided between these artists. In the decoration of our churches nothing is more to be deplored than the practice of jumbling together a variety of styles of window-painting, which, while often excellent in themselves, throw out of harmony the interior as a whole. The fact that Mr. Johnston is already commissioned to execute one of the upper windows on the west wall of the church would, happily, indicate that this may be the view entertained by the trustees.

The crowning

glory of the church promises to be Mr. Lafarge's enormous canvas of "The Resurrection," which covers the entire width of the wall above the chancel, about forty feet, and we judge that it is about the same height to the top of the rounded arch which bounds the painting. Christ, as He rises, is almost encircled by adoring angels and below are grouped the Apostles. The picture, which in size at least will be the most remarkable one in this country, is to be finished by next summer.

#### LOUIS SEIZE DECORATION.

THERE seems to be no abatement in the rage for drawing-rooms in the style of the three monarchs who last sat upon the French throne during the three quarters of a century just preceding the great Revolution. Paris and London have been ransacked by our Herters and Watsons until there is hardly a first-class piece of old furniture or a fragment of genuine tapestry of the best periods of Louis Quinze or Louis Seize to be had for love or money. But somehow or other you can get all for want, nevertheless. The copyists are kept very busy, and the supply from that source at least shows no danger of giving out. You can buy all the genuine "Beauvais" and all the "vernis Martin" and all the furniture that "actually belonged to Marie Antoinette" that the heart can desire. The death of that unfortunate queen, by the way, must have been a great blow to the furniture trade if she ever used a hundredth part of all that is said to have "actually belonged to her." But there are enough rooms in New York superbly furnished in the luxurious styles of the period referred to to compensate for a good many of the flimsy imitations. Mrs. William H. Vanderbilt's Louis XIV. salon of course is famous; but it is not finer than the Louis XV. salon of Mr. William K. Vanderbilt, with its Baudry painted ceiling and the portrait of the lady of the house painted by Madrazo, somewhat incongruously set in a great panel on one side of the room. For Mr. Cornelius Vanderbilt's Louis XVI. music room, the oak panelling all came out of an old French château; but surely it was a shame to paint and gild it. Mrs. Ogden Golet's Louis XVI. drawing-room is perhaps the finest example in the city of that style. One of the most recent is that of Mr. Henry Steers. The walls have the usual wainscoting moulded in squares and circles. The space above is divided into panels, which are filled in with silk, this disposition being the main characteristic of the Louis XVI. apartment, where no easel pictures or similar objects of art are admitted. An exceedingly attractive feature is a row of fire-gilt sconces holding groups of pink candles, set into the plaster dividing the panels, and making a sort of frieze around the room. The ceilings and cornice are moulded and arranged with dentils and medallions, under which, on the wall, is a continuous frieze of carved festoons and ribbons. The stiles of the ceiling are elaborately covered with a tulip and ivy pattern and interlaced wreaths of ivy. These are collected at various points with knots of floating ribbons, picked out in gold leaf on a ground of cream-color. The uncovered portions of the wall are in flesh pink, which furnishes a delicate relief for the mouldings, that are twined with ribbons picked out in gold. The silk in the panels was made specially in Lyons, so as to furnish the precise tints desired by the architect, Mr. Henry Avery. A salmon ground is strewn with bunches of roses and mignonette held together by floating ribbons. The windows, which are those of the usual New York house, are adapted in character by flanking pilasters supporting elliptical hoods above. As the room requires all the light possible, it has been found desirable to introduce opalescent glass. The glass harmonizes very well with the general scheme, which owes much to the color resources, as well as to the form of the shell, so characteristic of Louis XVI. decoration. Balancing this, there is at the south end of the room, above the double doors, a screen of open bronze work, with spandrels on each side, filled in with semi-transparent glass, no piece of which is over a quarter of an inch in size. The design in the glass repeats the roses and mignonettes of the silk both in form and color. Receiving light from both sides, the screen always remains a salient and beautiful feature of the interior, although it need hardly be said that such decoration could not have been found in a true Louis XVI. room. The framework of the furniture is in flesh pink and gold, the silk coverings matching the panels of the walls. A magnificent chandelier of Baccarat crystal swings from the centre of the ceiling.

H. M.

It has been pointed out to us that the writer of the article on "Fifth Avenue" in *The Art Amateur* last month was in error, both in saying that the house now occupied by Secretary Whitney was built for Mrs. Paron Stevens and in giving Mr. Hunt the credit of being the architect. It was built for Mrs. Frederick Stevens, now the Duchess Talleyrand-Perigaud, and the architect is Mr. George Harney. Much of the fine old wood-work used in the interior, by the way, was brought from Belgium by Mr. Harney himself, having been obtained by him from dismantled monasteries and nunneries.

THE autumn exhibition of art needlework to be held under the auspices of "The Associated Artists" promises to be extremely interesting. The various branches of the Society of Decorative Art throughout the country—especially in Boston, Philadelphia, Baltimore and Buffalo—will alone make a rare display, if they do themselves justice. But the main interest, after all, will probably be found in the work of "The Associated Artists" themselves. "The Associated Artists," it seems necessary to explain, are the little band of ladies, with Mrs. J. M. Wheeler as chief, whose headquarters are established at 115 East Twenty-third Street.



WHITE MARBLE PILASTER FROM THE DUOMO OF PERUGIA. IN THE NATIONAL MUSEUM OF FLORENCE



WHITE MARBLE PILASTER COVERED WITH TROPHIES OF ARMS AND FRUITS. IN THE SOUTH KENSINGTON MUSEUM.





#### HINTS ON LANDSCAPE PAINTING.



POTTERY VASE, PAINTED BY  
MDE. MOREAU-NÉLATON.

covered with moss. Paint the latter first with a general layer, and afterward with short strokes of the brush in the direction of the tiles, trying to produce a flat tint, but leaving spots with grays and browns imitating the accidents of old roofs. Carefully avoid the running of the colors. We will suppose chimneys of brick covered with plaster, and that in some places the plaster has fallen off; they can be painted with brown red and gray, with a little ivory yellow in the light spots. A chimney of simple stone may be painted with gray and iron violet, or gray and ivory yellow. The house itself, which we will say is plastered, is painted with ivory yellow mixed with gray, and sometimes a little ochre to warm the tones.

Large stones lean against the house to the right near a bush (apple green and ivory yellow, with a little bit of dark green in the shadow); we will paint them in nearly pure iron violet mixed with a little ochre. To the left are some pieces of wood, which are painted in brown bitume with a few vigorous touches in the shade. The ground is painted in the light parts in ivory yellow with ochre; in the shadows, to the left, add brown bitume and a little black.

The ground will be darker in the foreground than in the distance. A road stretches across the scene; it will be lighter than the rest of the ground. The grass near some trees to the right will be painted in grass green No. 5, and, where it is faded, with touches of brown green. The trees to the right we will wash with a general apple-green tint, intensified more or less according to the shadows. While this tint is drying we make some trees to the left in the distance, using green blues and carmine, strengthening them with apple green. Masses of foliage in the distance may be shaded with a little deep blue green. Blue greens, very light, tinted with capucine red, are used for the horizon; a touch of purple with chrome green and a little silver yellow and black gives a hazy, distant effect. Returning to the trees to the right, we make the foliage with little strokes of the brush in the direction of the leaves. In the light parts mix green No. 5 (grass green) with mixing yellow. The shadows will be made with browns—brown green, brown bitume.

FIRST transfer or trace the outline of the model and make the sky. If it be even it can be shaded by making it darker at the top, and the putois may be employed. If a sky with clouds is to be made, it must be observed from which direction the light comes; that is, from the right in the model. The clouds may be darkened by black gray. Supposing we have a roof of red tiles

If a landscape be made giving more importance to the trees, the leaves in full light will have sometimes blue gray tints. When they are seen transparent in the sun, warm yellow tones may be employed.

#### "FIAMMETTA."

THIS charming head may be reduced in size if desired, and in painting the actual pen-and-ink handling is not to be copied either in background or figure. The



OLD SINCENY PLATE, WITH THE ARMS OF THE  
DAUPHIN OF FRANCE.

background is to be made considerably darker than the hair, and is to be a warm, soft blue gray with a purple quality in the darker touches. The costume is rich crimson velvet with bows of cream-colored satin on the sleeves and old white lace around the neck. The hair is a beautiful light reddish gold, and the complexion of a fair ivory whiteness, with a soft rose flush in the cheeks and warm pink lips. The eyes are deep blue gray, and are surrounded by delicate purplish shadows. The leaves in the hair are light olive green.

Begin by sketching in the design very lightly with a

the features with a tint made by mixing sky blue, ivory black and flesh red No. 2, in equal parts. This tone is also used for the shadows. For the eyes use sky blue shaded with ivory black. For all the high lights in the white lace and satin the china is left clear, and the shadows are painted with ivory black and sky blue, adding a little ivory yellow in the half-tints. Paint the hair with yellow brown shaded with sepia, and do not blend, but use the brush in long touches so as to indicate the direction of the silky locks. For the crimson velvet dress use deep purple and shade it with the same. A little carmine may be washed over the highest lights. Paint the leaves in the hair with grass green and mixing yellow. In the deeper touches of shadow add a little brown green.



OWARA VASE, BY "KAPPA."

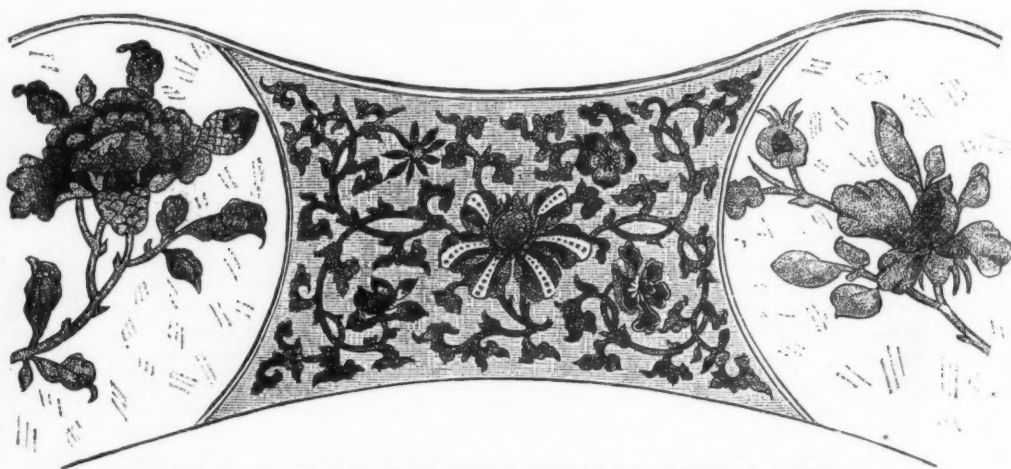
(FOR WORKING DESIGN, SEE SUPPLEMENT  
PLATE 624.)

#### THE PLATE AND OWARA VASE DESIGNS.

The pleasing design of "Wild Grapes," by I. B. S. N., for a dessert plate (Supplement Plate 623), is to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix grass green and mixing yellow for the coloring of the grapes, shading with brown green. Use grass green for the stems, shading with brown

green. Let the tinting of the leaves in the border decoration be in very delicate green, using the same coloring as for the grapes. Treat the leaves of the grapes in varied greens. For the shadow touches behind the blossoms use brown green. The narrow lines on the rim can be in gold or in brown green.

In painting Kappa's design of "Lady's Slipper" for an Owara vase in ivory white ware (Supplement Plate 624) use for the flower a light wash of purple No. 2, outlining and veining with the same color. The color in



FRAGMENT OF A BORDER OF A CHINESE DISH OF THE EIGHTEENTH CENTURY.

IN THE BING COLLECTION.

lead-pencil. It is also well to go over these outlines with light red brown, using a fine brush. First paint the background, and wash in a tone made by mixing two parts of sky blue to one of ivory black. Use sufficient oil to blend the colors softly into the white china at the edges where the tone grows lighter. The flesh is painted with ivory yellow and flesh red No. 2, mixed in the proportion of two parts yellow to one of red. Make this tint rather light, and deepen the color in the cheeks and lips later by adding more flesh red. Outline

this flower is deepest near the opening of the sac and lightest close to the stem, where it is almost white, with a faint greenish tint. For the sepals, which are darker near their tips, use sepia, shading with dark brown. For the leaves, the stems, and the leaflet that caps each flower, add brown green to apple green, shading with brown green. The background may be white clouded with gold, or it can be tinted with celadon. The flowers vary in color, some being almost white with purple veins, while others are bright rose purple.





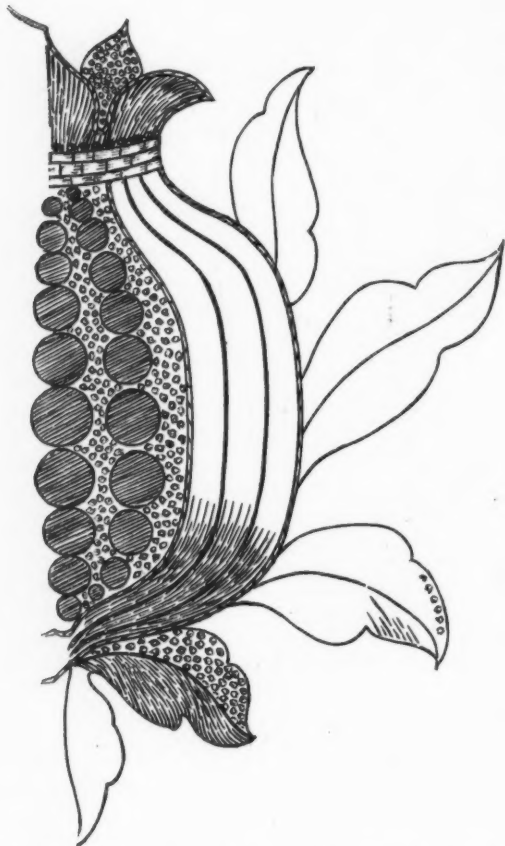
THE FIAMMETTA OF BOCCACCIO. DRAWN BY JULES LEFEBVRE FROM HIS PAINTING.

(FOR SUGGESTIONS FOR TREATMENT, IN CHINA PAINTING, SEE PAGE 108.)

# ART NEEDLEWORK

## PULPIT AND LECTERN HANGINGS.

THE design by Miss Sarah Wynfield Higgin for a pulpit hanging given in Supplement Plate 629 of this number is intended for festival use. Herewith is shown an enlargement of the central pomegranate, with indication of the stitches, from which



DETAIL OF EMBROIDERY OF POMEGRANATE DESIGN.

BY SARAH WYNFIELD HIGGIN. (SEE SUPPLEMENT PLATE, NO. 629.)

the whole of the design may be worked. The ground material selected should be either creamy white damask with a small diaper pattern well covering it, or a plain dead cord silk or poplin. The latter material, which has lately come into use in England, is a very satisfactory ground for church embroidery, being rich-looking and heavy, so that it hangs well as an antependium. I refer to the improved Irish silk poplins, not the old half-woolly-looking materials which were known by the name some years ago.

The size of the antependium must depend, of course, upon that of the pulpit desk from which it is to hang; but should it be necessary, in enlarging it to the size required, greater width might be obtained by working a small border or lines at each side of the design, about an inch from the edge of the hanging. If damask or a thin silk be used it will need backing, which

may be done by framing the backing, as before described, and fastening the silk on to it by a careful herring-boning all round. If preferred, the backing might be used only where the heavier portions of the gold embroidery come, cutting away the rest after unframing; but if backed at all it will most likely be found best to keep it intact and work all the embroidery through it. This is, however, one of the details which must be left to the intelligence of the worker, as everything must depend on the thickness and quality of the material used.

Beginning then with the central pomegranate, the outside should be first worked carefully in feather stitch of pure silk or filo floss—not filoselle. The colors selected might be as nearly as possible the bronzy golden reds of the real fruit, using the lightest shades about the centre and shading off to darker tones toward the bottom of the fruit. This must be done, however, very carefully, not to throw out the fruit too much, as if it were being treated after nature; for it is of the very essence of the design that it shall be treated quite conventionally, both as to color and stitches, and a broad, flat effect is wanted while yet obtaining the beautiful gradations of tone which are so charming in nature. It is impossible to describe the tones to be used; but a little deep reddish purple, of a broken tint, would come into the shadow color, and dead golds into the lighter touches, probably. The use of a thread of gold color and of a broken terra-cotta red in the same needle would give excellent effect, and it must be remembered that a notable hue may always be given by this mixing of threads in the needle. In this, as in all embroidery, the worker should throw down her silks upon the design, and determine on the main hues she will follow before she begins to work. The inner lines of the fruit should be worked in thick, close stem stitch of the purplest red, lightened a little, but not too much, about the centre.

The treatment of the centre is merely suggested. It is intended that the round disks or conventional seeds should be worked with silk of golden shades in satin stitch or, what would be better, in "laid" stitch, edged with a dark tone of the brown, which is used for shading gold. The whole of the ground is in this case to be worked in with close French knots made in gold threads, and if this is done a line of the deepest toned silk must be worked just within the couched line of cord which divides the outer portion of the fruit from the centre.

An alternative treatment is to work the French knots in silk of the dark tints of gold browns (shadow color) and to work in the disks with gold thread, in spirals, as described in *The Art Amateur* in my chapter on gold stitches, or even in plain gold

couchings from edge to edge. In this case no line of shadow silk would be required to "lift" the edge from the centre.

The outside leaflets must now be worked, and for these the treatment suggested is to work half the leaf in feather stitch of greens, which must, of course, depend, as to tone, on the colors used in the pomegranate itself, remembering that the preponderance of primary colors so far is red and yellow, so that a bluish green is apparently that required for harmony. When all the leaflets are finished, a couched line of thick gold thread, or two lines lying close together, must be placed along both edges of the outside of the fruit.

The crown and band at the top are now to be worked, and for the latter basket stitch, formerly described, should be used, the fastening stitches being of thick red silk of a somewhat pure tone. The alternate leaves of the crown are to be worked in feather stitch of green silk and French knots of gold-colored silk, introducing shadow color to keep them low. They must then be edged with a gold thread, and just above the line of the basket stitch the large French knots will probably look best in red silk. In shading the greens of the outer leaves care must be taken to keep them flat while introducing variety of tone. It may be found best to work the centre leaf at the bottom of the fruit wholly in gold knots, the two flanking leaves being executed in silk.

The stalks throughout the design would be best worked in couchings of gold thread, or use that method for the two principal stalks, and let the small branching stalks be worked in green silks with gold threads introduced, so as to carry on the effect.

The flowers may be worked more or less in the tones of the natural flowers, but keeping them very subdued, and working the centres with French knots of gold threads. Into these flowers and buds most charming varieties of tint may be introduced, using always the pomegranate flower color as the key-note into which the harmonies must be resolved. The great thing to be remembered is that as we have no direct blue in the design, the hues of the reds, yellows and greens introduced must contain enough of this third primary to produce the harmony, which can only be obtained by the due presence of all the three fundamental colors—that is to say, the reds and yellows must in all cases be what are called "broken" hues—i. e., containing all the three primaries.

On the same page with the design just described is given a lectern hanging, for use at the same time as the pulpit antependium. The ground material would, of course, be the same, and the treatment of detail more or less similar. The central stalks should be of gold and the bronzy golds and pomegranate reds used for fruit and flowers. But in this design are introduced detached ornaments, which give us greater freedom of coloring.

Here we can introduce direct blues, although they, of course, will also be "broken" hues of blue, containing both red and yellow in their combination. This produces what is called a "gray" blue. The little stars should be worked in silk with fine feather stitch, and the centre dots and rays with gold thread. The coloring should not be all alike, but should vary, growing lighter in the upper stars. Slight purplish tints may be introduced, perhaps by using a thread of red silk in the needle with the gray blue, thus producing the beautiful hue of the homely little flower of which the common old English name is "Venus' looking-glass."

The foliage leaves in this as well as in the other design should be worked wholly in silk and in feather stitch. Whether they are veined or outlined with gold must depend on the taste of the worker; but if couched gold be used for the great items, gold thread must be introduced either in one form or the other into the working of the leaves.

The band connecting the two stalks in the lectern hanging will be worked in green silk.

When the embroidery is finished it must be slightly pasted at the back, the finger being used for rubbing in the shoemaker's paste before recommended, and it must only be applied on the back of the work so as to fasten the gold ends, and not smeared over the material. When the paste is quite dry, the work may be unframed and made up. It must be first tacked upon a foundation of stout linen, to give it firmness without too great stiffness, the edges of the silk turning over the foundation and being tacked to it with herring-bone stitches—invisible, of course, on the front. The lining, which should be of rich silk, either red, gold-color, or white, should then be tacked on and neatly sewn all along the edge, which should be finally covered with a very fine cord of silk or else with a narrow gold cord. The fringe, which should be specially made, and should contain all the colors used in the embroidery in the same proportions and with spacings of gold thread, should be sewn on the antependium at the bottom, not allowed to hang below the silk. Lastly, at the top must be firmly sewn a strong linen tape, which will fasten the hanging on to the desk without injuring the silk or embroidery.

L. HIGGIN.

ANCIENT workers, particularly of the fifteenth and sixteenth centuries, raised their embroidery by string and other means. Many of the German vestments in the South Kensington Museum exhibit this style to an exaggerated extent; for, rich as some portions of a design may be made in relief, other parts become coarse and common by the like treatment; and this is to be observed on some of the garments referred to. As, for example, on a chasuble of Cologne work of the fifteenth century, where the subject is the Crucifixion, the features of the Saviour are rendered most painfully material by the height to which they are raised beneath the flesh-colored silks. So with those of the Virgin figured upon this garment; anything more stolid and matter-of-fact than her face cannot be conceived, owing to the efforts of the worker to put them in strong relief by mechanical means.



## Old Books and New.

## THE BOOK-OGRE.

IN the "Roman de la Violette," whence Boccaccio took a pretty tale and Shakespeare "Cymbeline," the hero's sword had the ghastly name of "finisseuse de guerre;" in Krupp's realm the gun most apt to make a solitude has been called "the peace-maker;" in the world of bookmen, the most patient annotator to fill the space between Earth and Moon with books having books for a subject shall be the "book-ogre," to whom all the bookworms that live on vellum and all the bookworms that make their spiritual life of printed matter, are to come, as myriads of insects adrift in the dust come to a ray of sunlight. At the grave of a great author there shall be a poet to write his epitaph; an orator to laud him; a critic to say, as Sophocles said of Æschylus, "when he wrote well, he did not know it;" a colleague to write reminiscences of him, publish his correspondence, open wide the door and windows of his room as the neighbors do in Russia when there is a death in the house; a publisher to make a complete edition of his works, with a special regard for those works that he would not have given to the world; an admirer to give his name to a mutual adoration society; an annotator to underscore his errors and make them pass for beauties; and after many years a sceptic to show that his name was only a trade name for a stock company. The epitaph shall go the way of the proverb, "false like an epitaph;" the funeral oration, criticism, complete works, adoration society, biography that makes of a hero a common mortal, shall go to the book-ogre in his Triviality of Annotator, Idolator, Sceptic.

In 1824 Auger, one of the French Academy's Immortal Forty (one of the number for no other plausible reason than that a nonentity is needed to make the number 40), made the acquaintance of a Russian nobleman at a dinner party, graciously offered to send him a copy of his works, and despatched to his house the "Oeuvres de Molière" with notes by Auger. A week after the postman brought the following letter to Auger:

"MR. MOLIERE: I thank you for sending me your works. I am ashamed to confess that I did not know them; they are admirable. What gaiety! What knowledge of the human heart! What profound portraiture! I cannot cease to read your 'Femmes Savantes,' your 'Tartuffe,' and even your ballets—although I never saw them at the opera. Now permit me to make a remark, with all the respect that is due to your great talent. Why have you allowed a Mr. Auger to explain with his notes passages that are as clear as the day and to call attention to beauties that all the world saw without him? These notes . . . give me trouble, make me leave you at every page to read a platitude. . . . Signed, Romanzof."

The most learned and least vain among commentators is not of more use than Auger. The world would be well without him. If Charles Nodier was right in thinking that one was not worthy to write his language who did not know its etymology, one is not worthy to read a book that ought to be read who needs a glossary; is less worthy if he cannot dispense with laudatory notes and a tedious anatomizing.

There is now in London a Rabelais Club.

At Tours is the statue of Rabelais, inscribed with the epigraph of his philosophy, that it is better to write of laughter than of tears, for laughter is man's own; and the Touraine that nurtured Rabelais is the province of France where peasants talk the purest language and bear themselves with most dignity. The work of Rabelais was good and brave; it filled the sixteenth century in his country with great thoughts; it had the power of a block of granite that would have a heart; but it was made with words that are not the words of to-day, and the men who are making it modern with notes and a glossary are sending it to the book-ogre. There is a statute to punish the wayfarer who shall cut his name on the stone pedestal; there ought to be a statute to punish every new-comer who shall tag his doctrines to the literary monument.

With the Rabelais Club comes the Rabelais bookmania. Rabelais's work is in four books, originally published separately at long intervals. The fifth book of his "complete works" appeared some time after his death, and is not by him. The first book, the "Vie très horrible du grand Gargantua," did not come to light until after the second book, where began the narrative of the great deeds of "Pantagruel." There were four editions made with the author's aid of the first book, the "Gargantua." One copy only of the first edition is known to be extant, and that lacks a date; but it is supposed to

have been printed at Lyons by François Juste in 1534 or in the first months of 1535. The other editions were made in 1535, 1537 and 1542 by François Juste. The second book (first of "Pantagruel") was published at Lyons by Claude Nourry, without date (supposed to be 1532). The second edition was published in 1533, the third in 1534, the fourth in 1542, at Lyons, by François Juste. The first edition of the third book was published at Paris by Chrestien Wechel in 1546, the second at Paris by Michel Fezandat in 1552. The first edition of the complete fourth book was published at Paris by Michel Fezandat in 1552. Eleven chapters had appeared in 1548. Rabelais died in 1553. A fragment of the fifth book appeared in 1562, and the book complete in 1564. After 1553 there were made collective editions of the four books, with the title of "works." After 1567 the "works" are in five books and various fragments more or less authentic. The Elzevirs published three editions from 1663 to 1669. Messieurs le Duchat and de la Monnoye published a critical edition in 1711; le Duchat an edition with his notes in 1741. There were other editions in the eighteenth century not worthy of notice. In this century there have been editions without number, notably those of M. de Launay in 1820, 3 vol., 18mo; 1823, 3 vol., 8vo; 1835, 1 vol., large 8vo. Messrs. Esmangeart and Elol Johannean undertook a "Variorum" edition, published nine volumes in 1823—1826, and never completed their work. Paul Lacroix published an edition in one volume in 1840; Messrs. Burgaud des Marets and Rathery one in two volumes, in 1857-58; Pierre Jannet in 1867-68 in six volumes; Ch. Marty Laveaux in 1868 in five volumes. A de Montaignon and Louis Lacour in 1868 in three volumes.

There have been notes, commentaries, glossaries, to satiety; there has not been a correct complete edition of Rabelais's works.

If the Rabelais Club will not be a mutual admiration society, or a modern Rabelaisian society after the interpretation of Armand Silvestre, it will disregard the bookworm's aphorism as to "one of those authors that need a commentary longer than the text," and make an edition of Rabelais after Brunet's rule: (1) Give the exact text of the last edition revised by the author. (2) Note the variations of all the anterior editions made with his aid.

Without notes, for which no one cares; without a glossary, because it would be pernicious to furnish a key to Rabelais to persons who could not read him without one.

Thus would I save Rabelais from the book-ogre.

HENRI PÈNE DU BOIS.

## CAVÉ'S "DRAWING WITHOUT A MASTER" AND "MANUAL OF COLOR."

UNDER ordinary circumstances it would seem not a little odd that a translation from the French of a handbook to an old-fashioned system of drawing and painting should be brought out by an American publisher to-day, with no other introduction than a eulogistic notice from The Revue des Deux Mondes written thirty-seven years ago. But when we say that the writer of that notice is no other than the great Eugène Delacroix, the wisdom of Messrs. G. P. Putnam's Sons in adding to their useful Series of Art Handbooks Mme. Cavé's "Learning to Draw from Memory" and "A Manual of Color" will hardly be challenged. One has to smile a little, it is true, at such advice to the pupil as that recommending the new-fashioned oil-colors in tubes in preference to those in bladders, which latter, we should think, it would be difficult to obtain in the present day, and there are one or two other references to materials and methods more or less archaic, which might, at first blush, make one doubt the practical utility of the volume before us. But any one who would hesitate to buy the book on such grounds would make a mistake, for it is full of useful information for the student, as may be judged from the numerous extracts we have made from it for our department of "Art Notes and Hints" in the present number of the magazine. It was originally written for young ladies—being, indeed, in the form of letters from Mme. Cavé to a friend for the instruction of the daughters of the latter—and we would recommend it to young ladies rather than to more robust students of the sterner sex, who might prefer to climb Parnassus by the more conventional and rougher route than by that invitingly laid out by Mme. Cavé.

Tracing a drawing or some object in nature through a thin gauze, reproducing the image traced, and ascertaining by means of the proof if the reproduction is exact—this is the starting-point of the Cavé method, which, it is claimed, has the advantage of disciplining at once the hand and the eye of the pupil, even obliging her to discover and correct her own errors without the aid of a teacher. This first exercise is followed by drawing from memory; the pupil is required to reproduce, without the aid of the model, the drawing which she has previously traced and copied. Pupils who are very desirous to learn, are urged to execute the same drawing three times. Once corrected by the proof, once from memory, and again without the proof. The drawing from memory is always to be made after the one corrected by the proof. The painter, Ingres, who, as well as Delacroix, seems to

have approved the Cavé method, suggests that, "Before allowing a pupil to draw from memory, she should previously have made a drawing mathematically correct; otherwise, by repeating her faults, they are engraven in the mind"—certainly a grave danger.

If for no other reason than that it was commended by two of the great French painters of the century, the system is worthy of consideration at the present day, especially for use in schools where it may be difficult to obtain competent teachers. Delacroix thought it especially valuable for the training of the eye, by giving it some sure means of correcting mistakes in the estimates of lengths and foreshortenings. He says: "The trace copy, put into the hands of the pupil and designed to give him complete certainty as to the accuracy of his copy, renders the teacher's task infinitely more easy. Persons of second-rate talent, but merely familiar with the processes of the method, can become very good teachers. Even pupils can be substituted when they have reached a certain degree of facility in imitating the models." He had seen this performed in the primary schools where, at his recommendation, the method had been employed, and the drawings seemed to him "very remarkable."

## LATE FRENCH PUBLICATIONS.

PERHAPS nothing daintier or more artistic, either in printing or illustration, has come from the Parisian press than two delightful little volumes of the "Collection Artistique Guillaume et Cie," which we have received from John Day (23 Union Square, N. Y.). They give the adventures of TARTARIN DE TARASCON, by Alphonse Daudet. In the first we accompany the redoubtable Gascon on his lion-hunting expedition to Africa; he only encounters one lion—both tame and blind. In the city of Algiers, however, he shoots what he supposes to be a lion, but which turns out to be only a jackass. The second volume—TARTARIN SUR LES ALPES—shows Daudet's hero performing prodigies of mountain scaling—in imagination. Certainly a more amiable and consistent liar than this adventurous French cockney it would be hard to find. Apart from the delightful humor of the text, these little books have a special value for the artistic excellence and the original character of their numerous illustrations, which are by such men as Rossi, Aranda, Myrbach, Montenard, and De Beaumont. It seems wonderful that, despite the heavy duty, such library gems can be bought at a dollar a volume.

THE four numbers of L'ART for July and August (Macmillan & Co.) contain, in addition to a series of well-written and richly-illustrated articles on the Salon, by Paul Leroi, an abundance of other matter, much of it of permanent importance. Arthur Heulhard has an interesting study of the ancient Gothic carved chair, preserved in the Museum of Chateauroux, and known as the fauteuil of Rabelais, who he shows may, perhaps, have sat in it, but who apparently never owned it, for it was simply a choir-seat of the church of Pallan, which Rabelais once visited. There is an engraving of the chair and a portrait of Rabelais after the bust by Truphème. Alexis Bertrand brings to a close his sketch of the work of the Belgian sculptor, François Rude. His article is illustrated by eight photo-engravings of Rude's rather clumsy and conventional bas-reliefs at the Château of Tervueren, the subject of which is the story of Achilles. Pierre Gauthiez begins a story of artist life, "La Danie," which promises well. And Eugène Müntz finishes his elaborate article on da Vinci's "Adoration of the Wise Men," illustrated with many fac-similes of the sketches and studies for the composition. The articles on the Salon contain notices and illustrations of several works by Americans, among them George Hitchcock and Ridgway Knight. The French landscapists are well represented, there being several studies by Émile Michel and a portrait of that veteran painter among the illustrations, sketches also by Duez, Boudin, Japy, de Montholon, Marie-Joseph Iwill, Adolphe Guillon, Eugene Grandoire, and the late Émile Vernier. The figure painters are represented by Smith-Hald, Ernest David, Mlle. Louise Breslau, Eugene Carrière, Alberic Duyver, Jean Beraud, Clement Lafranchise, Mlle. Consuelo Fould, Aimé Perret, Gari Melchers, and others; and Still Life, by Eugene Claude, Madame Euphémie Muraton, Mme. M. L. Cornelius and Ferdinand Attendu. There is an article apart on Architecture in the Salon, by A. de Baudot, and one on the section of Engraving and Lithography, by L. Gauchez. Sculpture is considered mainly in the person and the works of Emmanuel Fremiet, whose more than audacious group of a "Gorilla Carrying off a Woman" is given as one of the full-page heliogravures. Other plates "hors texte" are etchings by Edmund Ramus of Rubens's portrait of the Marquis Spinola and of Rembrandt's "Orphan of North Holland," and an etching by Leopold Flameng of Willem's picture "La Sortie."

## RECENT FICTION.

"LA Vita è un Sogno," "Life is a dream," is the motto which in a manner sums up all that Virginia W. Johnson has to say in her Venetian story, THE HOUSE OF THE MUSICIAN, just issued in paper covers by Ticknor & Co., Boston. The hero, Gerard Grootz, early finds himself among strange company, antiquarian collectors and the like, and, showing a taste for art, is sent by his protectors to Italy. In Venice he meets with a young lady, daughter of a celebrated violinist, who had made money enough to buy a palace in his native city and to finish his days in it, by his own hand, because, after living extravagantly, he could not furnish a marriage portion to each of his daughters. The house passed into the hands of a money-lender, who, however, was obliged to allow the women-folk of the musician to continue to live in it. In his efforts to obtain full possession of the property he became their bitter enemy, and the hero, in his efforts to befriend them, also incurs his enmity. Seven chapters of the ten into which the book is divided are taken to bring about this situation, the descriptive passages being many and long, and showing an intimate acquaintance with the color and



movement of Italian life. For the dénouement we must refer the reader to the book itself.

**THE STORY OF A NEW YORK HOUSE**, by H. C. Bunner, is one of which he need never feel ashamed, no matter what high place may be in store for him as an American novelist. It takes us back to the city at the beginning of the century, when the Battery was a fashionable promenade, and the City Hall was so nearly out of town that the north side was finished in red sandstone, which was cheap, instead of in marble like the rest of the building, because it would only be seen from above Chambers Street by the suburbans. We follow the fortunes of the Dolph family from honest Jacob Dolph, senior, in his fine house in State Street, to his degenerate grandson, Eustace, who, after robbing his employer to cover his losses in Wall Street, and being disowned by his family, finally appears as the leader of a gang of ruffians during the Draft Riots and comes face to face with his dishonored old father. The dramatic personæ of the story are all actual persons of flesh and blood, and the reality of their surroundings is evidently due to careful study and personal investigations in the localities described. Mr. A. B. Frost's excellent illustrations add much to the charm of the volume, especially those of costume, as in the episode at the Club (p. 120), reproducing the almost forgotten loud-patterned "peg-top" trousers of a quarter of a century ago. (Charles Scribner's Sons.)

WHEN G. De Montauban introduces to us the middle-aged Mr. Jerves and the mature Mrs. Bates, informing us that the former is a WOMAN-HATER—which is the title of the book before us—and that the latter is a widow, we know what is coming. It hardly needed the opportunities of a long voyage in a sailing vessel from New York to Honolulu and Hong Kong to bring about the inevitable result. Nor is there anything about the parties themselves to awaken the reader's interest. Even the scenes and happenings of the long voyage are but indifferently described. It is a dull book, and may readily be taken for what it purports to be, a story told by an American clergyman during a still duller though somewhat shorter voyage from London to Australia. (Boston, Ticknor & Co.)

**CALAMITY JANE: A Story of the Black Hills**, by Mrs. George E. Spencer, is one of the best of Cassell's cheap "Rainbow" series of original novels, although the high promise of the opening chapters, not belied by the well-sustained interest of many that follow, is not sustained until the end. Long before the climax is reached the reader feels no doubt that he has recognized "Calamity Jane" in the dashing young "road agent" and highwayman, and is irritated at the author's complacent assumption that he is still in the dark in the matter. Mrs. Spencer writes with much spirit, and gives a capital picture of the early days of Deadwood.

**BROTHER AGAINST BROTHER**, by John R. Musick (J. S. Ogilvie & Co.), is a readable, if not a strikingly original, story of the Civil War. Mr. Tompkins, a Northern man married to a Southerner, has two sons, who espouse respectively the Union and the Confederate causes, and twice come near killing each other. Both are in love with the heroine, the lovely Irene, a circumstance which naturally helps to embitter the enmity of these once devoted brothers. Oleah, the Confederate, being refused, abducts the girl and marries her against her solemn protest; but when the Union men surround him and the shots fly about, Irene rushes on the scene, and exclaims: "Spare, oh, spare his life! He is my husband," and it appears then that she has loved him all the while.

**BY WOMAN'S WIT**, by Mrs. Alexander (Henry Holt & Co.), a volume of the cheap Leisure Moment Series, has in the fascinating widow, Mrs. Ruthven, a heroine worthy of "Forget-me-Not," in which Rose Coghlan used to make such a hit. She traces the theft of her lost rubies to Clifford Marsden, whom she loves, but who has engaged himself to marry Nora, the ostensible heroine. Under threat of exposure she compels him to marry her. The reader will join us in wishing her joy of her bargain and in congratulating Nora on her fortunate escape.

**THE ROMANCE OF A POOR YOUNG MAN**, by Octave Feuillet, which has been translated by J. Henry Hager for the enterprising publisher, William S. Gottsberger, will doubtless find many readers to whom the stage impersonation of the hero by the late Harry Montague will always be a delightful memory.

AFTER having read Craddock and Harris one opens a new book of Southern stories with some misgiving that he has already enjoyed the cream of what is possible in that line. But one will find many an agreeable surprise in Thomas Nelson Page's **IN OLE VIRGINIA**. The characters are planters and plantation hands of war times and of the time before the war, the incidents those which we know as typical of Southern life of the same period; but the author's keen observation, genial humor, and power of giving life and dramatic force to a simple story make his book more than welcome. It consists of half a dozen tales and sketches, written mostly in negro dialect. "Marse Chan" is an old negro's account of the love adventures of a Confederate captain; "Unc' Edinburg's Drowndin'," "Meh Lady," "Ole 'Stracted," and "No Haid Pawn," follow; and "Polly," a tale of the good old times, which may be called an idyl of a mint julep, ends the volume. It is handsomely printed, and the cover is appropriately decorated with a spray of Virginia creeper. (Charles Scribner's Sons.)

#### CHILDREN'S BOOKS.

**CUORE: AN ITALIAN SCHOOL-BOY'S JOURNAL**, translated by Isabel F. Hapgood from the Italian of Edmondo de Amicis (T. Y. Crowell & Co.), is called "A Book for Boys;" but it will seem tame reading to the average young American, who will much prefer "Tom Brown's School Days," by Thomas Hughes, and "Eric," by Canon Farrar. The life of an English

boy at a public school is full of adventures in the cricket-field, at foot-ball, or at "hare-and-hounds;" there is a boxing match in which the bully of the "sixth form" is well thrashed—all of which is highly sympathetic to his manly American cousin. But the good little Italian in the book before us is apparently a girl in boy's clothes, who would have been considered a "prig" at Harrow or "Roslyn," and if he had gone to either school, probably would have been "licked" within an inch of his life by some boy about half his age.

**DANDELION CLOCKS AND OTHER TALES** (E. & J. B. Young & Co.), is one of those charming little volumes for children by the late Juliana Horatia Ewing which used to come about Christmas-time, illustrated by the incomparable Ralph Caldecott. But now, alas, artist and author, who worked so well together, have both passed away! The stories in the present little collection are good—for Mrs. Ewing, apparently, never wrote anything that was not so—but they do not show her at her best, which, indeed, is not surprising; for in some of them it is evident that she was required to "write up to" certain German woodcuts. Other illustrations in the book are drawings by Gordon Browne. Some of them are quite spirited and almost worthy of Caldecott himself, notably the runaway bride and groom (p. 21) and the parson in the pulpit (p. 44) thundering at the fat farmer who is fast asleep.

**THE BLIND BROTHER**, a tale of the Pennsylvania Coal Mines, by Homer Greene, perhaps hardly needs other commendation than is implied in the fact that the author received for it the first prize, \$1500, offered by The Youth's Companion in 1886, for the best serial story. We may add, though, that it contains in a very unusual degree a high moral tone combined with such sustained interest growing out of personal adventure as all healthy boys demand in their story-books. It should be borne in mind as a suitable holiday gift. (Thomas Y. Crowell & Co.)

#### MISCELLANEOUS PUBLICATIONS.

IT is about a hundred years since our knowledge of electricity has been brought to the condition of a science, and considerably less since it began to find many applications in the useful arts. It is a common-place to refer to this growth as the most striking example of modern progress, yet the public know little about its history or about the principles of the science as they are now understood by specialists. T. C. Mendenhall has endeavored in **A CENTURY OF ELECTRICITY** (Houghton, Mifflin & Co.) to supply a popular sketch of the subject, reasonably free from technical terms and from the exasperating blunders common in books of this class when written by persons not thoroughly acquainted with their subjects. He has succeeded in making a readable and a useful little volume, giving a pretty full account of the history of electricity from Franklin's time to the present day. It is illustrated with diagrams and pen drawings of instruments, and there is a short but useful index.

**ROBA DI ROMA**, by W. W. Story, probably the best book descriptive of Roman scenes and customs in the English language, has been issued in a new edition—the eighth—by Houghton, Mifflin & Co. The author, in his preface, says that he has not attempted to alter the original descriptions, though some of the things and places described have now disappeared, owing to the changes brought about since Rome became the capital of Italy. The changes when important are referred to in foot-notes, and, of course, the greater part of the book is concerned with things as permanent as the eternal city itself. The new edition is in two volumes of about three hundred rather closely printed pages each, and its appearance is what we would expect of a production of the Riverside Press.

**CULTURE'S GARLAND**, "being memoranda of the gradual rise of literature, art, music, and society in Chicago and other Western ganglia" (Ticknor & Co.), is a volume of literary scraps, containing some witty remarks and humorous reflections, but these, it seems to us—despite Mr. Julian Hawthorne's eulogistic introduction to the volume—are hardly good enough to warrant their republication from the columns of The Chicago Daily News, where they originally appeared.

**NORWAY NIGHTS AND RUSSIAN DAYS** is the taking title of a book of travel by Mrs. S. M. Henry Davis, rather daintily gotten up by Fords, Howard & Hurlbert. There are many illustrations in pen and ink and a gorgeous representation of the midnight sun upon the cover. It is pleasantly written, and the attractive appearance of the page would almost tempt one to read it through even if it were not.

**SOCIETY VERSE BY AMERICAN WRITERS**, selected by Ernest De Lancey Pierson (Benjamin & Bell), is an admirably printed little volume the perusal of which may fill in some odd moments very agreeably. We are glad to find in it such old favorites as "The Ballad of Cassandra Brown," by Helen Gray Cone, and "The Stork's Jeremiad," by Bessie Chandler.

THE compact and handy illustrated little volume containing **ESCH ARDEN AND OTHER POEMS**, edited with notes by William J. Rolfe, A.M., recently published by Ticknor & Co., will doubtless be very acceptable to admirers of the Poet Laureate.

THE POEMS OF SIR JOHN SUCKLING are published for the first time in this country by White, Stokes & Allen, the editor being Mr. Frederick A. Stokes. The volume, typographically, is very attractive, with its heavy paper, broad margins, clear type, and good ink; there is an etched portrait of the poet by J. S. King, after the painting by Vandyck, and the rubricated title-page is further adorned with a little etching of a cupid twanging a guitar. "Many lines and whole poems, which are altogether unfit for modern readers," do not appear in the volume; but we miss from it neither verse nor line whose presence would add to the laurels of the writer of the delightful "Ballad upon a Wedding" and "Why so Pale and Wan, Fond Lover?"

## Treatment of the Designs.

### THE LANDSCAPE IN COLORS.

FOR this landscape it would be well to choose a canvas of rather coarse grain; it need not be fully primed. A somewhat rough surface-finish will enhance the effect. This is best obtained by loading on your color in the lightest parts, and you will find that a coarse grained canvas helps the texture considerably. Begin by making a careful outline of the whole sketch in raw umber thinned with a little turpentine; a sable brush is best fitted for the purpose. It is quite admissible when reproducing a study to make a tracing of the general outline and transfer it to your canvas by means of pouncing through pricked holes, or by the use of transfer paper, but when going over the outline thus obtained refer constantly to your copy and let your mechanical work act only as a help. Working intelligently in this way, you will obtain a thoroughly good basis by accentuating the darkest parts and correcting such little deviations as frequently occur in mere tracing.

Put in the sky with flake white, pale lemon yellow, cadmium, vermilion, raw umber, cobalt blue, and possibly a very little ivory black to bring together and tone down the tints if too bright. It will help the effect of atmosphere to begin by giving the canvas a very thin coating of the yellow tints throughout the part occupied by the sky, gradating them from dark to light as in the original. This under tint must be allowed to dry thoroughly before applying another painting; then for the portions that show blue through the clouds use cobalt, with a touch of raw umber, to give the greenish shade, and mix with flake white. Blend these colors with a palette-knife until the required tint is obtained. Vermilion, cobalt, and white can be mixed in the same manner in two or three shades of gray, warm for the upper part and cooler close to the horizon line. Into these tints break cadmium and lemon yellow as required, using white with the lemon yellow in the very highest light. The sky can be easily finished in one painting provided you have laid a ground in first as suggested. For the sails of the mill use raw umber, black, yellow ochre and Vandyck brown, with a little white to give the colors sufficient solidity. For the mill itself exactly the same treatment, with the addition of a touch of lemon yellow and burnt Sienna to give warmth to the thatched roof. For the shutter emerald green toned with raw umber. The trees that break the horizon line showing dark against the light background must be kept of a blue gray tone. Introduce a little indigo. Put in a dash of orange cadmium to indicate the position of the fast-setting sun. For the green fields in the middle distance use raw umber, raw Sienna, pale chrome, black, emerald green and flake white. For the foreground add to these burnt Sienna and Vandyck brown. The roadway is painted with raw umber, vermilion, cobalt, and white with a sharp touch or two of Vandyck brown. The water is a reflex of the sky, so use the same colors as for the sky, except where the shadows thrown from near objects repeat their own coloring. The figures are merely accessories, and therefore, very simple in treatment, the windmill, of course, being the object in which the interest of the picture centres. The woman's cap is white toned with cobalt and raw umber, the bodice yellow ochre, black and white, the skirt raw umber, the apron cobalt toned with raw umber and white. The boy's jacket is also yellow ochre, black and white, only it has more black in it than the woman's bodice, and for the trousers add a little burnt Sienna to the raw umber. The swallow in the foreground is a valuable addition, and gives strength to the surroundings. The effect of the rich black plumage can be gained by using brown madder and indigo. After mixing the various tints as directed, begin the painting by blacking in the broad masses in their several gradations. Work these into harmony gradually by modelling up the drawing. You will probably require more than one painting to do this. Then when nearly dry, or in what artists call a "tacky" state, brighten up the whole with sharp, decisive little touches here and there as seen in the original. Do not try continually to smooth down your work as it progresses or you will assuredly make it tame and insipid. Decide as to the exact tint you require before laying it on, then leave it alone until the proper time comes to work into it so as to blend it properly with other parts. Finish will be obtained almost insensibly in the modelling up. Aim at getting the full strength of your shadows to start with, and remember to keep up the high lights, which are very apt to get toned down too much.

Copying such a study as this is excellent practice for original work in the future. E. H.

### THE GLADIOLUS STUDY.

THIS design may be painted in oil or water-colors, according to the following scheme of color: The background is a medium shade of light, warm yellowish gray. The spikes of flowers are respectively red, light canary yellow and white, tinged with purple.

TO PAINT THE STUDY IN OILS, begin by sketching in the outlines with charcoal; then commence with the background, and for this use raw umber, yellow ochre, white, cobalt or permanent blue, light red and a very little ivory black. In the deeper touches add a little madder lake. Paint the red flowers with madder lake, white, vermilion, a little raw umber and a very little ivory black for the local tone. In the shadows add burnt Sienna and omit vermilion. Make the half-tints very gray in quality. The yellow flowers are painted with light cadmium, white, and the very least quantity of ivory black in the local tone. In the shadows add raw umber and a little madder lake, or light red with yellow ochre. The white flowers shaded with purple are painted at first with a general tone of warm, light gray; on this foundation the high lights are painted afterward, and the purple touches are also added, as well as the deeper shadows and all other necessary



details. The colors used for this general tone of gray are white, a very little ivory black, yellow ochre, permanent blue, or cobalt, and madder lake. In the shadows add burnt Sienna. For the purple touches use permanent blue, madder lake, white, and a very little ivory black. In the shadows of these add burnt Sienna. The green stems or stalks are painted with Antwerp blue, white, light cadmium, vermilion and ivory black, adding raw umber and madder lake in the shadows and omitting vermilion. In some of the deeper accents, or touches of dark, substitute burnt Sienna for madder lake.

IN WATER-COLOR use the ordinary moist water-colors either in pans or tubes, and if transparent washes are to be employed no white paint is needed. For decorative purposes, however, the opaque colors are best. These are suitable for all textile fabrics, and also for painting on wood. For opaque painting, Chinese white is mixed with all the ordinary water-colors in large or small quantity as required. The same list of colors given for painting the study in oil is used in water-colors with the following exceptions: Sepia in water-color is substituted for bone brown in oil, and cobalt is used in place of permanent blue. Rose madder in water-color will be found more useful than madder lake when only one of the colors is required. Substitute also lamp-black in water-color for the ivory black of oil. Use large round black or brown-haired brushes for the general painting; for finishing touches use medium and very small camel's-hair brushes. The Chinese white is always best when bought in small tubes like those made for oil paints.

## Correspondence.

### BUREAU OF PRACTICAL HOME DECORATION.

**Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.**

### ROOMS IN BLUE AND GOLD.

SIR: I am desirous of furnishing contiguous apartments, composed of bedroom, dressing-room and parlor, in a neat and artistic style, with blue and gold as the predominant colors. Portières will be used on the doorways. I would like you to give me ideas for something nice for each room but not too elaborate. B. L., Prince Edward Island, Can.

Tint the parlor ceiling a delicate shade of robin's-egg blue. Paint the cornice gold bronze, solid, or, if this treatment is too costly, have it colored a rich golden brown, with prominent mouldings, lined on the projecting parts with gold bronze. If there is a centre-piece on the ceiling, color it the same as the ceiling, and avoid any "picking out," which local painters would probably advise. The wall may be papered with a blue cartridge paper from surbase up to the frieze, which should be from 2 feet 6 inches to 3 feet deep. If the room is 10 feet 6 inches high, or over, the latter will be preferable. This frieze can be of a large, indistinct patterned paper, darker in tone than the cartridge paper; it must be entirely free from gold. Place a gilt picture-moulding between the frieze and the cartridge paper. This moulding can be from 1½ inches to 2 inches, depending upon size of the room. The woodwork should be painted a rich "old ivory" tint, the mouldings around the door-panels, etc., being relieved with lines of gold leaf.

Tint the ceilings of the bedroom and dressing-room the same as the parlor; the cornice also the same. The walls should be covered with chintz—a patterned paper, small in detail and conventional in style. Have no frieze in either room. Place gilt picture-mould 1½ inches deep immediately under the cornice. Paint the woodwork in both rooms light "cream-color." The door-panels may be a light shade of blue, matching the paper, but not strong enough to be assertive. The draperies in these rooms should be of chintz or cretonne matching the paper. Have the draperies for the parlor doors and windows of "velours," or "Turcoman," "Antique" or "Oriental" blue.

### TREATMENT OF A MANTEL DESIGN.

F. L. S., Norwalk, O.—The design for a mantel decoration published in The Art Amateur last July was intended to be somewhat conventional in treatment, the floral portion being dull gray-blue or dull red, outlined with gold on an olive ground. However, it can be carried out in the natural colors, but it will be well to keep it somewhat conventional in treatment. Use 6x6 inch tiles; two rows of five each for the upper section, and four tiles for each of the side sections, with two tiles for the conventional corners, which latter are decorated with a flat tint of the same color as the flowers, only not as light, with a ground the color of the ground of the floral tiles at the upper part. If small tiles could be procured for the border they would give it a most pleasing effect; they should be decorated with two shades of brown or olive, and if they are used the corner tiles could be decorated with the same colors. The bindings should be of iron. If the small tiles cannot be procured, terra-cotta or wrought iron could be used, but the small tiles would be preferable.

### REMODELLING A PARLOR.

SIR: May I have your advice in regard to a parlor I wish to remodel? The room is 9 feet high and about 14x16 feet. It has four windows on three sides of it: two on one side and one each on the others, so is well lighted. The furniture is black

walnut and I wish to have it re-covered with something suitable. The carpet I wish to retain as it is; it is buff, with small figures, quite inconspicuous, in various shades of brown, peacock blue and dark red, with rather more red in the border. The effect as a whole is light. The scheme of color must be adapted to the carpet, which is a new one. If it is desirable I would like to have the walls and ceiling frescoed, and I thought that, perhaps, with advice, I might do the more artistic part of it myself, as I draw and paint well. I would particularly like suggestions of artistic novelties that I can carry out in an inexpensive way, rather than expensive furnishings. The woodwork will have to be painted. The mantel is rather an old-fashioned wooden one, and the room has but one door. Please advise as to draperies.

An illustration of a frieze in a house in Newport was given in The Art Amateur several years since. That was too elaborate for me. Could you suggest something simpler? Would you advise me to have a gilt picture-moulding? I have a great many pictures and would like that taken into consideration in the color of the wall. SUBSCRIBER, Holyoke, Mass.

The room being only 9 feet high a frieze is out of the question. For the walls a preferable treatment would be to cover with a light blue-gray cartridge paper, upon which you might paint some simple ornamentation, taking the joining lines of the paper as points for such treatment. Wisteria vine, or convolvulus are good suggestions. The painting should be free and open—something as the Japanese would treat these flowers. The ceiling can be divided into panels by flat pine-wood mouldings ¾ of an inch deep by 2½ inches broad, beaded at the edges. These panels may be 3 feet square, or thereabouts, as the room will best divide, and can be tinted a light China blue and decorated with such simple ornamentation as may occur to you as being best. The wood moulds dividing the panels you can paint a rich cream-color, gilding the beads at the edges. All the woodwork of the room, including the mantel should be painted the same color (cream white), with door panels four or five shades deeper. The mouldings surrounding these panels, also prominent moulds on the mantel should be picked out with gold leaf. The draperies can be of "old blue" or deep "wine color" velours or corduroy. Furniture should be covered with a brocatelle of the same color as may have been selected for the draperies.

### ABOUT PAINTING WOODWORK.

SIR: We have just moved into a new house and find the woodwork on the second floor painted the lightest shade of the green I enclose, with panels of doors and inside shutters *brightest blue!* The owner thinks it a beautiful combination, and will not do anything for a year, he says. I must have something different for the panels in *my room* anyhow, which has one window facing south. I think the green will make it look cooler than anything else. The walls are white, and are to remain so till they have settled, of course. (1) Can I paint the panels the darkest shade of green and the mouldings around them a little lighter? (2) Does the red harmonize, or ought it to be lighter? (3) Will mahogany stain be right for the floor? (4) Would it be possible for me to dye the silk enclosed for curtains myself? If so where can I get the dyes? E. G. C., Brooklyn, N. Y.

(1) Paint the door-panels dull sage green, and the mouldings around the panels the same as the frames of the doors. (2) The red of the sample sent harmonizes well with the greens accompanying it. (3) Mahogany stain for the floor would be too strong a contrast for the painted woodwork. Paint it a rich golden yellow. The effect will be far better than a stained floor. (4) You had better not attempt home dyeing; it is no work for amateurs. Send the silk to a regular dyeing establishment.

### PICTURES FOR SALE OR EXHIBITION.

SIR: What steps should an unknown artist take in order to place pictures upon the New York market? They are oil-paintings of fruit, flowers, still life and Western landscape. Would it be best to send specimens to the autumn exhibitions? Which of them would most readily receive them, and upon what terms? What dealers should one apply to? I especially desire that my pictures shall go to New York that they may undergo the test of comparison with the best work and the judgment of real connoisseurs. M. L. S., Fremont, O.

What you propose is the only straightforward course for an unknown painter to pursue. Send an example of your best work to the autumn exhibition of the National Academy of Design; put a modest price on it and let it take its chances. If it is rejected, do not be discouraged, but try again. Many artists who are now very successful in selling their pictures in New York were repeatedly refused admission to the Academy. You might write to Wilmurt, the picture-frame maker, 54 East Thirteenth Street, who takes charge of pictures from out of town intended for New York exhibitions, and returns them if not sold. He will doubtless send you a form of application to fill out and forward to the Secretary of the Academy.

### "DYE PAINTING."

G. L. D., Bay City, Mich.—In dye painting the ordinary oil paints are used, but are much diluted with turpentine so that the color may be washed on somewhat in the manner of transparent washes in water-color painting. If a large space is to be covered with the same tone, such as a background to a screen or panel, it is well to mix the color in a saucer. Have your palette set as usual, and take from it with the brush the different colors needed in making the desired tone. Then apply the diluted paint with a flat or round bristle brush, scrubbing it well into the burlaps. Select large and simple designs, and put the color on in flat masses at first, without any small details. For example, paint a face all in one tone of the general flesh tint, and then add the features afterward with smaller brushes, and use less turpentine

in finishing. The same method is used in painting on India silk, muslin and bolting cloth, although more care must be taken, and it is also well to have a piece of blotting-paper beneath delicate materials. For careful drawing and fine details use flat pointed sable brushes Nos. 5 to 9. (2) It is a matter of taste only whether or not the scroll at the bottom, and heavy outlines should be used in Miss Welby's design of "Psyche," recently published in The Art Amateur. For purely decorative purposes it would be best to retain them; but they should be omitted if the panel be painted in oils for framing.

S. P., Wilmington, Del., is also answered above.

### THE JULY PORTIÈRE DESIGN.

J. A. C., Norwalk, O.—The burlaps used is of the quality that is sold at about twelve cents per yard. It is, of course, understood that, in washing on the background, the burnt Sienna, rose madder, and yellow ochre are combined before using, the burnt Sienna being the principal ingredient. The entire surface is covered with this wash (with the exception of the figures, which are in olive, as was explained in The Art Amateur) and is shaded lighter at the top with the same color, simply diluted with turpentine to make it sufficiently pale. The lower part will probably have to be gone over with the color several times to make it deep enough. The curtain is nicely finished by being lined with India silk either in a shade of olive, or in a color resembling in tint that of the upper part of the background.

### SUNDRY QUERIES ANSWERED.

D. N., Belmont, N. Y.—You will see by the present issue of the magazine that your request has been anticipated. In deference to what seems to be the general demand, we shall give during the coming year fewer colored figure studies and a preponderance of landscape, marine, and flower studies. A superb study of "Grapes," in colors, by Mr. A. J. H. Way, will be given next month, with the artist's own directions for treating the subject. Many of our readers who must have profited by Mr. Way's excellent articles on fruit-painting will be glad to learn that some further articles on "Still Life" from the same pen will be begun with the December issue of The Art Amateur.

F. A. F., Bridgewater, N. S.—We know of no "good photo-engraving or other reproduction of 'The Bathers,' by Frederick Walker," but we have an illustrated article on that admirable young painter in contemplation, and shall doubtless illustrate "The Bathers" among others of his pictures.

M. C. B., Colchester, Conn.—We shall try to comply with your request soon.

F. L. Z., Boston.—(1) The size of "The Fighting Temeraire," by Turner, is 2 ft. 11½ x 3 ft. 11½. (2) Few of Turner's water-colors which we have seen are larger than this page.

C. W. G., Clinton, N. Y.—As we do not know the colors of the complexions, hair, etc., of the artists you name, we cannot comply with your request.

N. E. B., Fall River, Mass., asks: "What places would it be of the most advantage for one interested in art to visit who has but a day or two to spend in New York?" The Metropolitan Museum of Art, the Lenox Library, and the rooms of the New York Historical Society. For the two last-named, application for tickets of admission should be addressed in writing a day or two in advance.

F. H. D., Oberlin, O.—James McCutcheon & Co., 64 West Twenty-third Street, New York, say that they will make a distaff for you for \$1.50, and that the flax would cost 50 cents.

G. M., St. Paul, Minn.—The treatment for M. L. Macomber's design for a cup and saucer (plate 613, August, 1887) may be as follows: Color the ground of the cup below the border, and the saucer, between the border and inner circle, with a light coffee tone; the narrow borders, letters and figures in the border of the saucer, salmon; the ground of borders, on which the letters and figures are placed, brown green; the dark ground of violet of iron. All the lines and markings are to be of gold. (2) The border on the saucer can be used for plates.

B. G. L., New Harmony, Ind.—Lessons by mail in "pattern designing," after the Chautauqua method, are given by Mrs. Florence E. Cory, 120 West Sixteenth Street, New York, who has been quite successful in teaching.

J. F. R., Washington, D. C., might also communicate with Mrs. Cory.

SUBSCRIBER, Evanston, Ill.—(1) Have your studio walls kalsomined or painted a medium tone of warm grayish fawn color. The wood-work may be of dark cherry or walnut. Have the floor stained the color of walnut. (2) The screen would be effective made of dark cherry or stained to resemble it. Cover this with burlaps and paint it in low tones after the manner of old tapestry. Use the ordinary oil paints diluted with turpentine in the manner known as dye painting. (3) You might tack upon your walls some of your studies which are unframed, and hang the framed work. A few pieces of handsome drapery may be thrown over the screen and draped in a corner of the studio, and a portière of rich, subdued colors should hang over the door.

"A SUBSCRIBER," Cleveland, O., asks for "addresses in New York, Boston, or Philadelphia where dinner cards, Christmas and Easter cards, photograph-frames, blotters, and fancy water-color work—when well done—may find sale?" Each of these cities is usually well supplied by local artists; but if our correspondent's work is particularly good and original, he might enclose specimens, with prices, to the stationery department of houses like Tiffany, in New York, or Wanamaker, in Philadelphia.



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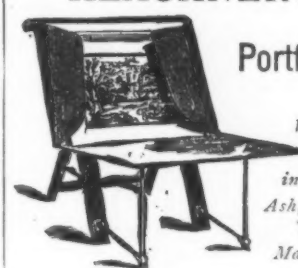
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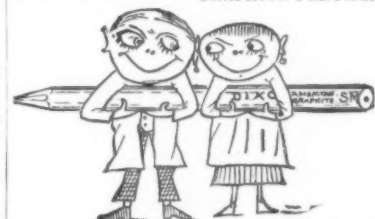
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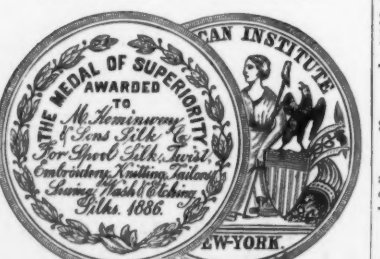
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